

SONGS OF THE MIGHTY FIVE: A GUIDE FOR TEACHERS AND PERFORMERS

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To Nathaniel

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CHAPTER ONE: INTRODUCTION

Rationale

The principal aim of this document is to provide voice educators and performers with a concise guide to selected songs of the group of Russian composers known as the Mighty Five—Mily Balakirev (1837-1910), Alexander Borodin (1833-1887), César Cui (1835-1918), Modest Mussorgsky (1839-1881), and Nicolai Rimsky-Korsakov (1844-1908).

While the solo vocal works of composers like Tchaikovsky and Rachmaninov are relatively well-known through programing on recitals and CD recordings, the songs of their immediate predecessors (and in Tchaikovsky's case, his direct contemporaries) are less well-known—outside of the famous song cycles (*Songs and Dances of Death*, *The Nursery*, and *Sunless*) of Mussorgsky. However, there are many factors that justify an investigation into the solo vocal works of the Five. First, although Mussorgsky has become the most famous song writer of the group, he was greatly influenced in his compositional life by being a member of this circle of composers. Since the opinion of historical musicology is that the Five *as a group* developed a new musical style in the “New Russian School,” then it stands to reason that the songs of the rest of the circle are worth investigating on their own terms, besides bringing increased awareness to Mussorgsky's other songs which are not part of a cycle.

Second, the songs of the Five emerged out of a specific mix of influences that were similar to the stimuli driving the composition of solo song by composers in Germany and France. The Five were familiar with the works of Schubert, Schumann, Liszt, Berlioz,

and Wagner, among other composers of their day, although they did not necessarily subscribe to all the compositional ideas of these composers. They could draw on a fertile tradition of Russian vocal music, particularly from folk music, or at least the common nineteenth-century approximations of folk idioms. Like their contemporaries in Germany, the Five had a recent and on-going proliferation of Romantic poetry from writers such as Alexander Pushkin (1799-1837), A. K. Tolstoy (1817-1875), Lev Mey (1822-1862), and Mikhail Lermontov (1814-1841) to set to music. Perhaps most importantly, they were able to continue the development of Russian art song by building on the foundation laid by the songs of Mikhail Glinka (1804-1857), Alexander Dargomizhsky (1813-1869), and others. While all of the songs of the Five may not be of equal quality and interest, there currently exist few resources for teachers of singing and singers to gain familiarity with this body of literature.

Third, the songs of the Five add up to a significant corpus of vocal music in the Russian language. In the past ten to fifteen years, singing in the Russian language outside of its native land is gaining more traction and prominence within contemporary vocalism. In January 2012, an article in *Classical Singer Magazine* on a summer program for the Russian language confirmed “the increasing prominence of Russia on the operatic and art song stages” and quoted baritone William Stone stating that since the fall of the Iron Curtain, there has been an influx of both Russian music and native-born Russian singers to promulgate the works of their homeland.¹ Although the practice of singing Russian music in the original language is still mostly confined within the upper echelons of performing venues, i.e. internationally-renowned houses such as the

¹Olivia Giovetti, “From Russia with Love,” *Classical Singer Magazine*, January 2012, 56. [Accessed on March 7, 2013, from http://www.russianoperaworkshop.com/uploads/4/9/3/9/4939823/___from-russia-with-love.pdf].

Metropolitan Opera, it seems one can hardly turn around without the announcement of another special workshop or young artist program focused on performing the works of Russian composers. Likewise, prominent academic programs (although only those large enough to have access to appropriate resources) are teaching courses on Russian lyric diction for singers and performing full operas and opera scenes in Russian.

Fourth, as a sizable collection of Russian vocal music, the songs of the Mighty Five give the vocal educator and performer more choices in selecting foreign language repertoire and are generally shorter, less vocally demanding, and faster to prepare than a Russian operatic aria. However, irrespective of the use a given voice teacher may place on learning a song specifically to expose a student to the Russian language, there can be little doubt that having a variety of repertoire to choose from is appealing when working with a student on his or her individual vocal issues. A wide selection helps both the teacher avoid the fatigue of hearing the same songs over and over again in the studio and fills the student's ears with a variety of sound palettes. Furthermore, to the current generation of students—steeped in cultural irony and the sense of alienation that seems to accompany being part of an increasingly digitized society—there might be cathartic appeal in the themes and unique images of Russian poetry of stark passionate emotions and often bleak and pessimistic perspectives on life. At the very least, these themes often have timely application for expressing the loneliness, search for identity, and conflicting feelings that many teenagers and young college students experience. In a similar vein, it is interesting to consider what appeal these songs might have to a listening audience increasingly unfamiliar with so-called “classical” music. Although beyond the scope of this document, it is always useful to have in mind repertoire that could be marketed to a

particular type of audience in the continuing effort to keep classical music relevant and vital in our culture.

Finally, value lies in the works of the Five in that they were forged in an atmosphere of intense discussion, collaboration, and even contention. While it is true that the paradigm in which these composers worked is different from modern society, these moments in musical history nevertheless remind us of the intrinsic value that collaboration has in the creation of great art. We would do well to remember and then take action, particularly in academia, to foster interaction and discussion among student musicians, including composers, performers, and educators, across all disciplines.

A Brief History of the Five

By most accounts, trying to make a living as a working musician in nineteenth-century St. Petersburg, Russia was not for the faint of heart. Although suffused with rich aristocrats to serve as potential musical patrons, the locus of musical activity in the city centered on foreign music, specifically Italian opera. Music by native Russian composers was not considered fashionable enough by the social elites and a barely existent cultural infrastructure hindered any considerable development. Musicians had not yet been granted a status in the all-important class hierarchy of Russian society, leaving those who chose that profession with little more than the rights of peasants. Thus, for the dedicated soul who passionately longed to make music, there were two paths to being a musician: Either be a member of the aristocracy who could afford to indulge in music on the side or

submit oneself to being a music teacher to the aristocracy and perform with the few (generally) poorly-trained orchestras from time to time.²

It is therefore not surprising that competition among the musicians of St. Petersburg for patronage, recognition, and—above all—money to pay the bills was intense. The famous ideological battles waged in words and print between the composers of the Five, who were associated with the “New Russian School,” and their traditionalist opponents were therefore not just about the lofty clash of ideals; nationalist vs. foreign music, progressivism vs. traditionalism, academic training vs. natural talent and study, etc. These battles were also an attempt to gain the upper hand in the struggle for economic survival.

Before their more famous nickname was bestowed, the group consisting of Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov was often known as the “Balakirev circle”—so named for their charismatic and talented teacher and leader, Mily Balakirev. Balakirev had shown great promise as a pianist and composer in his early years. Although he had had some formal musical training as a child, he mostly gained his musical knowledge through studying the scores of the major Western European composers in the house of his patron, Aleksandr Ul'ibishev.³ In 1855, while only in his late teens, Balakirev met the “father of Russian music,” Mikhail Glinka, through Ul'ibishev and impressed the older composer with his compositions. Balakirev, for his part, fell fully under Glinka's influence and absorbed his ideas about a Russian national sound and certain aspects of Glinka's compositional language. Over the course of the next few years, Balakirev met Cui (in 1856), Mussorgsky (in 1858), Rimsky-Korsakov

²Francis Maes, *A History of Russian Music: From “Kamarinskaya” to “Babi Yar,”* trans. Arnold J. Pomerans and Erica Pomerans (Berkeley: University of California Press, 2002), 30-34.

³Stuart Campbell, “Balakirev, Mily Alekseyevich,” *Grove Music Online* [Accessed on January 15, 2013].

(in 1861), and Borodin (in 1862) and with his famously ruthless charisma began to organize them as a group through his zealous encouragement of their compositional activities. Balakirev was aided in this effort by the critic Vladimir Stasov (1824-1906), who was just as responsible—if not more so—for the group’s codification and subsequent dissemination of ideas on what constituted Russian nationalism in music.⁴ It was in fact Stasov who conferred the name *Moguchaya kuchka* (literally “mighty little heap”) in a newspaper article several years later. The name is usually rendered in English as the “Mighty Five.”⁵

One of the reasons for Balakirev’s domination both over and within the circle was that he was the member of the Five who had the most comprehensive musical knowledge and had wholly devoted himself to a career in music. At the time of their strongest cohesion as a group (roughly a ten-year period), the rest of the circle primarily supported themselves through other livelihoods or as the result of financial resources bequeathed through aristocratic heritage. Cui was of French-Lithuanian parents and had studied piano, along with a little harmony and counterpoint, in his youth. He trained as a military engineer and later became a recognized expert on fortifications.⁶ Musicologists generally consider his works to be the weakest of the Five and ascribe his place in music history as the group’s propagandist. Cui’s numerous writings on behalf of the Five, along with Stasov’s, played a major part in the fierce philosophical battles waged over the state of Russian music in the 1860’s, although his own music shows that these ideas were not always fastidiously adhered to during the compositional process. Musicologists Geoffrey Norris and Lyle Neff describe Cui as a “miniaturist”—at his best in small forms like

⁴Maes, *A History of Russian Music*, 8.

⁵Stuart Campbell, “Stasov, Vladimir Vasil’yevich,” *Grove Music Online* [Accessed on January 15, 2013].

⁶Lyle Neff and Geoffrey Norris, “Cui, César,” *Grove Music Online* [Accessed on January 16, 2013].

piano pieces and songs—and praise his “ability to crystallize a particular mood or to express succinctly the sentiments of a poem.”⁷

Mussorgsky has been hailed as the most “strikingly original” composer among the Five; his reputation largely rests on his operas, songs, and well-known orchestral pieces. Born into an aristocratic family, he was first taught to play the piano by his mother, continuing his lessons during his secondary education. He showed ambition as a composer while still a teenager, but first began to develop his unique compositional voice under Balakirev’s tutelage.⁸ The later loss of his family’s wealth due to the emancipation of the Russian serfs drove Mussorgsky into a tenuous and poverty-ridden existence (and perhaps to a reliance on alcohol), but did not diminish his musical gifts. Through his interactions with the Five and the influence of the works of his contemporary Aleksandr Dargomīzhsky, Mussorgsky pursued the idea of “truthfulness” in his music, particularly the concept of writing vocal music that expressed the contours, inflections, stresses, and rhythms of the Russian language.

Rimsky-Korsakov was of noble birth and groomed from an early age for a naval career. He showed an interest in music and composition as a small child, receiving private piano lessons for several years. At least one of his teachers introduced him to the works of not only the great European composers, but also Glinka and his operas. Upon meeting Balakirev, Rimsky-Korsakov was enthusiastically added to the roster of student-disciples and began composing in earnest under the former’s rigorous control and criticism. As the Five as a cohesive unit began to fall apart in the 1870’s, Rimsky-Korsakov’s entry into academia as a professor at the St. Petersburg Conservatory enabled

⁷Ibid.

⁸Robert W. Oldani, “Mussorgsky, Modest Petrovich,” *Grove Music Online* [Accessed on January 16, 2013].

him to pass the ideas of the Balakirev circle down to his students and bring Russian music into the mainstream of European art music. He was also important as the preserver of many of his friends' works (Borodin, Mussorgsky) by completing and editing them after the death of the respective composer, although his edits have been a source of controversy over the years. In the West, Rimsky-Korsakov is mostly known for his instrumental works and genius as an orchestrator; in contrast, Russia knows him mostly as a composer of opera due to his fifteen works in that genre.⁹

Borodin was perhaps the ultimate dilettante of the entire group of Five. Born the illegitimate son of a Russian noble, he was established in respectable society by the clever maneuverings of his father on behalf of the child and his mother. Borodin enjoyed a comfortable boyhood. He received music lessons in both piano and flute, attended concerts, taught himself the cello, and cultivated a love for chamber music that he nurtured throughout his life. Most of his early compositions (some of which were never completed) were written for various chamber music combinations in which he often performed as relaxation from his work as a chemist. He was exposed to many works of the prominent Western European composers of the time while traveling in Europe during his student years, and later, while attending various scientific conferences. He finally settled full-time in St. Petersburg with his own laboratory in the fall of 1862. He met Balakirev and quickly joined the circle as its final member roughly a month later.¹⁰ Like Mussorgsky, Borodin has a distinctive musical voice as evidenced by his often unusual approach to the use of harmony, intervals, and dissonance.

⁹Mark Humphreys, et al, "Rimsky-Korsakov," *Grove Music Online* [Accessed on January 16, 2013].

¹⁰Robert W. Oldani, "Borodin, Aleksandr Porfir'yevich," *Grove Music Online* [Accessed on January, 16 2013].

As mentioned above, the collaboration and cohesion of the Five as a group only lasted a relatively short period of time. As Mussorgsky and Rimsky-Korsakov aged and became more mature composers, they began to resent Balakirev's micromanaging of their work and lessened their association with him. Borodin, as the oldest of the group and the last to join the circle, had always been able to maintain a comfortable distance from Balakirev's influence, although he remained cordial with all of the circle's members for the remainder of his short life. Only Cui remained loyal as he continued to write and propagate his version of the group's ideals. Without disciples to command and wrung out from his constant ideological, social, and economic warfare with the opponents of the Five, Balakirev withdrew from society for several years. Although he eventually emerged from this self-imposed exile and actually outlived—with the exception of Cui—the other members of the circle, he never recovered his former power and influence.

A Brief History of Russian Art Song before the Five

Songs for solo voice with keyboard accompaniment were already an established musical genre in Russia at the turn of the nineteenth century. Before then, numerous minor composers wrote songs, although very few of them had much historical impact. While many of these songs were set to Russian texts, it was not uncommon for composers to use German or French-language texts and follow the same compositional models that their contemporaries in the eighteenth century were using outside of Russia. The form of many of these early songs was strophic (repeating the same music for each stanza of text) and featured simple harmonizations. With the arrival of Italian opera composers during the late 1700's in the Russian imperial courts, native composers began

to be influenced by the Italians' practice of inserting "Russian songs" —both authentic folksongs and imitations of folksongs—into their stage works. As Italian opera was *the* barometer of culture in the Russian cities, this practice of culling from native sources made the pursuit and publication of indigenous song "fashionable" enough for the Russian composers to take it up.¹¹ With the Western European songwriting models already in existence, there then emerged two types of Russian songs for solo voice—the "romance" (Russian: *romans*) and the *pesnya*.¹² Although many composers' collections contain examples of both, the differences between the types became less distinct over time as they were assimilated into the structure, form, and idioms of Western European classical music.

While composers such as Varmalov, Gurilyov, Aliabiev, and a host of others little remembered by history all contributed to the development of Russian solo song in various ways, it is not until we reach Glinka that songs of lasting distinction start to appear. Although Glinka was a contemporary of several of the above-named musicians, he was simply a better composer, in both training and technical acumen. Vocal pedagogue Carol Kimball states that "one can observe a definite progression of greater freedom of form and mood" in the songs of Glinka,¹³ laying the foundation for the solo vocal works of the Five who followed him. Next to Glinka, the songs of Dargomizhsky were also influential in the history of Russian solo song in his explorations of comic subjects, depictions of realistic events, and insistence on making "the sound

¹¹Gerald Abraham, "Russian Song," in *Essays on Russian and Eastern European Music* (Oxford: Clarendon Press, 1985), 4.

¹²Abraham in the same essay (pg. 5) designates the romance as describing songs in the Western European model and *pesnya* being based on folksong.

¹³Carol Kimball, *Song: A Guide to Art Song Style and Literature*, Rev. ed., (Milwaukee: Hal Leonard, 2006), 449.

directly...express the word”¹⁴ or rendering the nuances of the Russian language accurately in vocal declamation. It was this last idea that particularly caught the attention of the Five, although it was implemented in varying degrees in their own songs.

General Characteristics of the Songs of the Five

The members of the Five are, individually, very different song composers. Nevertheless and especially in the years of their closest association, the songs they composed do share some similar characteristics. The early solo vocal works of the Five are usually simpler in both their melodic and harmonic construction than later works—especially in light of their general lack of formal training in composition. A handful of the early songs directly imitate Italian bel canto, German lieder (particularly Schumann), and the styles of Glinka and Dargomīzhsky, but these influences turn from styles to be imitated to stylistic foundations for innovation as time goes on.

An important point to consider when studying the songs of the Five is that none of these composers, with the notable exception of Mussorgsky, were singers themselves. This may explain why some musicologists describe their vocal writing as being conceived instrumentally.¹⁵ Rimsky-Korsakov explained that in his early songs, he often devised the harmony first, with the vocal line then emerging out of that harmony—as opposed to composing the melody first and then deriving the harmonic accompaniment from it.¹⁶ This is not to say that the Five never composed appealing and cantabile vocal melodies; quite the contrary. A famous quote of Borodin’s from the 1870’s has him

¹⁴Dargomīzhsky in a letter to Lyubov Karmalina, December 9, 1857, quoted in Abraham, “Russian Song,” 16.

¹⁵Abraham, “Russian Song,” 18.

¹⁶A. N. Rimsky-Korsakov, foreword to Nicolai Rimsky-Korsakov, *Songs with English and Russian Text*, 7 vols., Kalmus Classic ed., trans. Olga Browning (Miami: Kalmus, 2001), [no pg. given].

outright rejecting the circle's focus on "truthfulness in declamation," exemplified in the songs of Dargomizhsky and championed by Cui, in favor of his preference for "song and cantilena."¹⁷ Nevertheless, some vocal writing among the songs of the Five is more akin to arioso, or at least highly declamatory.

Total vocal ranges in the songs frequently span an interval of a 10th or more, yet seldom remain in the extremes of that range. When the vocal line does move into the edges of the range, the motion is frequently by large leap (often an interval of a 4th or larger) as opposed to stepwise or scalar motion. The vast majority of the songs have medium tessituras and lie well for medium voices, although there are exceptions. Effective performances of the songs of the Five are also not exclusively the province of darker, heavier-weight voices which sometimes appears to be the case with other Russian repertoire. The overt emotionalism of Russian song literature which Kimball describes in her introduction to the genre in *Song: A Guide to Art Song Style and Literature* does not necessarily mean that all—or even a majority—of these songs call for a constant stream of highly emotional full-throated singing.¹⁸ There is much of nuance and subtlety to be found here.

Piano accompaniments in the songs of the Five vary widely from simple chains of arpeggios or continuous pulsing eighth notes to virtuosic displays that can occasionally threaten to overwhelm the vocal line.¹⁹ Preludes, interludes, and postludes are *de rigueur*; it is very rare for the voice to ever have the first or last word in a song. While the harmonic language remains tonal and clearly within the framework of Romanticism, the hallmarks of the "Russian sound," which the Five strove to create, are easily

¹⁷Borodin in a letter to Lyubov Karmalina, June 1, 1876, quoted in Oldani, "Borodin," *Grove Online*.

¹⁸Kimball, *Song*, 447.

¹⁹Abraham, "Russian Song," 18.

identified with the appearance of parallel intervals, tritones, and tonal “mutability”—the ability of the harmony to move easily from a major key to its parallel minor and vice versa. This last quality in particular is identified as a distinctive characteristic of Russian folk song.²⁰

Structure of the Document

The remainder of this document is devoted to discussing each of the members of the Five in terms of their individual songwriting, followed by short descriptions of a total of eighty songs that are divided into two categories under each composer as “Songs for Teaching” and “Songs for Advanced Performers.” The entry for each song is intended to give the reader a basic sense of the song’s structure, attributes of the vocal and piano parts, general poetic mood or feeling, and pertinent historical or background information. In Chapter 2, I will discuss selected songs of Balakirev, Borodin, and Cui and in Chapter 3, selections from Mussorgsky and Rimsky-Korsakov. In Chapter 4, I will give an overview of the currently available resources on Russian pronunciation and diction intended for the English-speaking singer. In Chapter 5, I will present some conclusions on this work and suggestions for next steps in bringing the songs of the Mighty Five to wider recognition.

The document is also supplemented with several Appendices. Appendix A provides a list of all the song titles of Balakirev in the original Cyrillic alphabet, a Latin alphabet transliteration, and an English translation to assist readers in identifying these songs in scores that only use Cyrillic characters (i.e. almost all of the available scores of

²⁰Miroslava Ivanova Panayotova, “In Search of ‘Russianness’: Russian National Idioms in Aleksandr Glazunov’s Sonata no. 1 for Piano, op. 74” (Ph.D. diss., University of Arizona, 2012), 66-67.

Balakirev's songs). Appendix B is an explanation of two of the entry labels that are used in the song indexes that follow; in it, I describe the parameters I used to assign tessituras and suggested voice types to each of the eighty songs featured in the document.

Appendix C is an index of all the songs designated as "Songs for Teaching" listed in alphabetical order by their English titles (excluding the definite article "the") under their respective composers. Each song's entry includes, 1) the original Cyrillic title, 2) the title in Latin alphabet transliteration, 3) the English translation of the title, 4) the poet for the source text, 5) the key signature, 6) the indicated tempo, 7) the total vocal range, 8) the vocal tessitura, 9) a suggested voice type, 10) the availability of International Phonetic Alphabet (IPA) transcriptions of the text, 11) available Latin alphabet transliterations, 12) English translations of the text, 13) any additional notes, 14) the corresponding page number of the song's description in the main body of the document, and 15) labels for any pedagogical concepts of vocalization²¹ that the given song exemplifies—which may be useful when assigning repertoire to students. Appendix D is an index of all the "Songs for Advanced Performers" listed in alphabetical order by their English titles (excluding the definite article) under their composers and includes all of the information noted in Appendix C while omitting the teaching labels. Thus, readers may choose to either peruse the main body of the document to gain a "snapshot" of particular songs and then look them up in the Appendices to determine their suitability for a student or personal use, or search for songs in the Appendices that fit certain criteria such as range and tessitura, and then look up their descriptions in the main body of the document. Suggestions for scores, language resources, and recordings are provided in the Bibliography.

²¹See page 15 below for a description of these concepts of vocalization.

Selection Criteria for the Songs for Teaching

After studying the complete songs of Balakirev, Borodin, Mussorgsky, Rimsky-Korsakov, and the percentage of Cui's songs that are regularly performed, I have designated forty-five songs from among the Five's collective output as "Songs for Teaching." The songs in this category were chosen primarily for their overall lower level of difficulty in comparison with other songs in the Five's oeuvre. In essence (assuming that the song is appropriately matched to the student's voice type), an average undergraduate voice student should be able to successfully master the technical complexities of any given song in the "Teaching" category. Thus, these songs were chosen due to their 1) relative brevity, 2) rhythmic simplicity, 3) generally melodic vocal lines, 4) lack of harmonic complexity, 5) supportive piano accompaniments, 6) avoidance of extreme ranges and tessituras, 7) avoidance of lengthy breath lines, and 8) slow-to-medium paced delivery of the Russian text. These criteria also explain why there are a disparate proportion of songs selected from each of the composers of the Five, besides the fact that each of them did not write songs of equal quantity and quality as compared to the others.

Second, in the hopes of making these songs more specific in their pedagogical applications, I utilized Dr. Matthew Latta's methodology of "musical topographies" which can "help identify the structural components within a song that can be supported by concepts of vocalization" as described in his doctoral dissertation "Teaching Undergraduate Voice: A Repertoire-Based Approach to Singing."²² Latta suggests a

²²Matthew Latta, "Teaching Undergraduate Voice: A Repertoire-Based Approach to Singing" (Ph.D. diss., Indiana University, 2012), 92.

series of rhetorical questions that aids in determining whether a song is well-suited to teaching the following basic concepts of vocalization:

Figure 1. Latta's rhetorical questions posed to identify musical topographies for the concepts of vocalization: dynamics, onset, sostenuto, imposto, range, registration, aggiustamento, and dexterity²³

Dynamics

- 1) Are there many contrasting dynamics, including messa di voce, indicated?
- 2) Is the song strophic, each verse being an opportunity for a different interpretive dynamic?

Onset

- 1) Are there many places where vowels are placed at the beginning of words?
- 2) Do vowel phonemes consistently begin the text at the beginning of the musical phrase structure after a breath has been taken?

Sostenuto

- 1) Is the tempo relatively slow?
- 2) Are the phrases relatively long, dictated either by punctuation of the text, or indicated breath marks, both a sign of where to take a breath?
- 3) Is legato indicated by connective phrasing markings?

Imposto

- 1) Does the tessitura remain consistent within a portion of vocal range, requiring a placement of tone to match the color of the consonants and vowels through the concept of tone matching?
- 2) Does the text indicate any disparate patterns of consonants that sit in the same place in the voice?
- 3) Is the text set to short rhythmic durations, such as patter?
- 4) Is quality or color matching necessary to keep the sensation of sostenuto through slow or fast passages?
- 5) Is quality or color matching necessary to hook larger ascending or descending melodic intervals together, particularly those spanning a perfect fourth or more?

Range

- 1) Do the pitches consistently remain relatively low or high?
- 2) Are there any long-held pitches in an extreme range or particularly high tessitura?
- 3) Does the melody span both high and low ranges?
- 4) Are there any isolated moments of high or low singing?

²³Ibid, 120-121. For a complete explanation of why Latta selects these concepts of vocalization as opposed to others, see his document.

Figure 1. (continued)

Registration

- 1) Does the song incorporate a shift between the registers of the voice?
- 2) Does the composer include any wide leaps in an interval spanning one of the registration transition points, typically from ‘chest’ to ‘head’ register, felt as a shift in the voice?

Aggiustamento

- 1) Are there any high or low notes in the extremities of the range?
- 2) Is the tessitura consistently high or low?

Dexterity

- 1) Does the song feature text set either melismatically or syllabically, typically on a vowel, to durations of an eighth note or smaller in duration?
- 2) If so, does the song have a relatively fast tempo, qualifier, or mood marking indicative of a fast tempo?
- 3) Is the song set in a language other than English, relatively fast-paced, or contain unfamiliar syllabic combinations, phonemes, and stresses within the text, requiring a learned flexibility and agility of the articulators?

By applying these questions, I was able to identify the musical topographies present in each song and then label individual songs as useful for teaching one or more concepts of vocalization. A full list of these labels is given under each song’s entry in Appendix C.

Selection Criteria for the Songs for Advanced Performers

The remaining thirty-five songs annotated in this document are designated as “Songs for Advanced Performers.” This is not to say that these songs cannot be pedagogically beneficial; merely that they did not fit the criteria of lesser difficulty mentioned above. With the exception of the Mussorgsky songs, the rest of the songs in this category from Balakirev, Borodin, Cui, and Rimsky-Korsakov have been chosen for discussion because they are included in either Laurence Richter’s or Anton Belov’s collections of Russian song texts and are therefore conveniently accessible to be learned in their original language. (More information on these collections can be found in Chapter 4.) Belov

does not state the reasons behind his inclusion of certain texts; Richter, however, states in the Preface and Acknowledgements to his *Selected Nineteenth Century Russian Song Texts* that his selections were made based on consultation with experts on nineteenth century Russian song literature, although he does not elaborate on this process in greater detail.²⁴ I can confirm at least anecdotally that between the available recordings of the songs of the Five and videos posted to the Internet site YouTube that the songs covered here are among the most popular favored by singers. In regards to the Mussorgsky songs selected for this category, since all of this composer's song texts are available for study in one of Richter's collections,²⁵ I chose to forego commenting on the well-known song cycles *The Nursery*, *Sunless*, and *Songs and Dances of Death*. Instead, I selected the few songs featured here based on their frequent mention in musicological texts and their immediate artistic appeal, although this is admittedly a matter of subjective opinion.

²⁴Laurence R. Richter, *Selected Nineteenth Century Russian Song Texts* (Geneseo, NY: Leyerle Publications, 2005), [no pg. given].

²⁵Richter, *Mussorgsky's Complete Song Texts* (Geneseo, NY: Leyerle Publications, 2002).

CHAPTER 2: SELECTED SONGS OF BALAKIREV, BORODIN AND CUI

General Characteristics of Balakirev's Songs

Over the course of his life, Mily Balakirev wrote approximately forty-five songs, roughly divided into three published sets. A group of three early songs dates from 1855, but the first major set of twenty romances were written in the years from 1857-1865 when the Five were in their heyday. After Balakirev's breakdown and subsequent return to composition, another set of ten songs was written during 1895-1896 and the third group in the years 1903-1904. Two final songs were published posthumously in 1909. The opinion of most musicologists is that the earlier songs are more creative and original while the later songs show a higher level of craftsmanship and control of technique.²⁶ Nevertheless, there are excellent compositions found throughout Balakirev's oeuvre.

Balakirev's earliest songs are uncomplicated salon romances using waltz rhythms and lyrically Italianate vocal lines, following Glinka's example. As his compositional abilities matured, he showed a keen propensity for incorporating the musical elements of the era into his songs in innovative ways.²⁷ These elements include the bass drones and tonal mutability of Russian folk song, in addition to the Eastern "exoticism" of sinuous melodic lines and chromatic colorings that feature in several of his songs.²⁸ Singers programming multiple works of Balakirev should take note of his obsessive love of key signatures with five flats (D-flat major/B-flat minor) and two sharps (D major/B minor)²⁹

²⁶Campbell, "Balakirev," *Grove Online*.

²⁷Abraham, "Russian Song," 19.

²⁸Edward Garden, *Balakirev: A Critical Study of His Life and Music*, (London: Faber and Faber, 1967), 304-305.

²⁹*Ibid.*

to avoid too much aural similarity between selections.³⁰ Furthermore, Balakirev's songs usually require an excellent pianist. The composer's virtuosic talents on the instrument inclined him toward writing complex accompaniments, giving the piano part just as much attention as the voice.

British musicologist Stuart Campbell summarizes the songs of Balakirev as "marked by consistency of texture and elegance of vocal line" and that they all "have high ambitions: they are not for the middle-brow market."³¹ Russian musicologist Boris Asafev speaks of the exciting tension that exists in Balakirev's best songs derived from the composer's "passionate temperament" being restrained by his commitment to the elegance that Campbell describes.³² The songs are, in total, a remarkable body of work. I have chosen nineteen of them to describe in further detail below. The songs are listed in each sub-section in chronological order by publication date as Balakirev did not assign them opus numbers.

Balakirev: Songs for Teaching

"Embrace Me, Kiss Me" // "Obojmi, poceluj"

This appealing waltz tune of three short, identical strophes is a good example of the style of the early salon romances. Melody and harmony are simple and the piano accompaniment is clearly subservient to the enthusiastic vocal line. The poem is

³⁰Opinions differ on why Balakirev might have been drawn to these key signatures. Campbell in *Grove Online*, points out their ease in playing on the keyboard while Panayotova in "In Search of Russianness" (66 and n.170), references two scholars who describe those keys as particularly "colorful" and beautiful when orchestrated.

³¹Campbell, "Balakirev," *Grove Online*.

³²Boris Asafev, *Russian Music from the Beginning of the Nineteenth Century*, trans. Alfred J. Swan (Ann Arbor, MI: J. W. Edwards, 1953), 55.

constructed of rhyming words and short phrases, making this an ideal song for a singer who is just beginning to learn the Russian language.

“Barcarolle” // “Barkarola”

Heinrich Heine’s (1797-1856) poetry became well-known in Russia through both the dissemination of Schumann’s lieder settings and the publication of a Russian translation of the poetry by Mikhail Mikhailov in 1858.³³ All of the members of the Five composed songs to Heine’s poems. Here, Balakirev writes a lilting melody in 6/8 time for the first half of this setting addressed to the “beautiful fisherwoman.” The barcarolle rhythm of the piano shifts somewhat abruptly in the second half of the song to running sixteenth notes, accompanied by a drop into the lower range of the voice as the poet describes the depths of his heart. A portion of the opening melody returns at the end as Balakirev is obliged to repeat the last two lines of the poem to round off the musical form.

“Cradle Song” // “Kolybel’naya pesnya”

One of Balakirev’s most beautiful melodies is contained in this delicate lullaby in two identical strophes. Cui named it one of Balakirev’s best romances, although that was before Balakirev returned to song writing in his later years.³⁴ The composer’s biographer Edward Garden suggests that the gentle motion of the accompaniment and the frequent circular movement of the vocal line (often by intervals of 3rds and 4ths) contributes to

³³Abraham, “Russian Song,” 20.

³⁴Cui, César, “The Russian Romance: An Outline of Its Development” in *Classical Essays on the Development of the Russian Art Song and Twenty-seven Outstanding Russian Romances of the Eighteenth- and Nineteenth-Centuries*, trans. James Walker (Nerstrand, MN: privately printed, 1993), 37.

the “lulling and soothing effect” of the music.³⁵ The slow tempo and repeated words make this another ideal song for the Russian language novice.

”Selim’s Song” // “Pesnya Selima”

Under a calm moon, a young warrior is preparing to leave for battle as his lover reminds him to be faithful to love and the dire consequences for those that are unfaithful. This is one of Balakirev’s famous “oriental” works—the exoticism stemming mostly from the text and the composer’s use of a few augmented melodic intervals.³⁶ A whirling stream of sixteenth notes from the piano opens this song in ABA’ form, ending abruptly as the voice enters unaccompanied. The almost hurried character of the piano part is sharply contrasted with the quietly dignified music of the vocal line, with its faintly martial dotted rhythms and movement by ascending 4ths which grow more lyrical as the girl speaks to her lover. At the girl’s words, “Be even truer to love!” the piano motive returns, cutting off again before the voice enters in the “B” section. Balakirev repeats the opening of the vocal line in a slightly modified form at the return of the “A” section; this time with the piano accompanying in a toned-down version of its running sixteenths. A final complete reiteration of the piano figuration closes out the scene.

“Whenever I Hear Your Voice” // “Slyshu li golos tvoy”

The graceful vocal line of this little miniature is elegant in its simplicity. Balakirev sets Lermontov’s charming love poem in a through-composed form, structured around a two-bar rhythm: three quarter notes, followed by a dotted quarter note/eighth

³⁵Garden, *Balakirev: A Critical Study*, 271.

³⁶Ibid, 273.

note/quarter note, which he then modifies in several variations. Although the voice mostly stays within an interval of a 6th, it briefly touches a much more extended range, making this song a good option for students who need some gentle range extension.

“Over the Lake” // “Nad ozerom”

The poet sits by a lake, mesmerized by the movement of the water. Rather like Schubert’s miller lad, he imagines a voice coming from the depths that he must obey, whether for good or ill. This somewhat lengthy song has a nice rhythmic sweep that is provided by the constant flow of eighth notes in the pianist’s right hand part. Phrase lengths in the vocal line are often two bar phrases, separated by quarter rests. The singer’s rhythm is simple and the pace of the language is slowed down by the large note values Balakirev uses. Phrase lengths are manageable for a student with developing stamina and all high notes are approached by leap. This setting of the text should be compared to the one by Mussorgsky, written as the last song of his cycle *Bez solntsa* (*Sunless*).

“I Loved Him” // “Ya lyubila yego”

An urgent piano prelude and clipped, declamatory phrases in the low range of the voice set the stage for this song of conflicting emotions in ABA’ form. At the start of the “B” section, a modulation to F-sharp minor brings a more legato line as the piano changes to waves of ascending eighth notes, deepening the passionate mood. As the harmonic rhythm slows, the voice re-enters in a quasi-recitative, bringing us to a short section in A major. A quick modulation brings back the D-flat major of the opening and

the return of that section's vocal line. The song finishes with an abrupt outburst of high notes in the extremes of the range as the piano quickly diminishes in intensity, sounding exhausted.

“Pine” // “Sosna”

This song is one of many settings of a Heine poem that conjures up two striking and disparate images. A pine tree stands alone in the mountains, buried in deep snow. It is dreaming of another tree, a lonely palm, far away in the burning desert. Balakirev naturally sets these two images to different music—the pine tree is described with a solemn, chant-like vocal line that centers on the pitch C-sharp, over slow-moving chords. A sudden *sforzando* in the piano begins a series of tremolo chords, over which the palm tree is described as the voice extends upward. Rimsky-Korsakov also set this text as part of his op.3; curiously, there are enough similarities between the two songs that Balakirev might have copied aspects of his pupil's work, a reversal of their early relationship.

“Amidst the Flowers” // “Sredi tsvetov”

In this pleasantly nostalgic song, the poet describes the sudden appearance of a spring rose in the autumn, likening its scent to a remembrance of his younger days. The unadorned vocal line moves mostly stepwise and builds to a brief climax towards the end; the piano accompaniment is syncopated chords in the right hand, over a simple bass line. The overall mood is one of contemplative reflection.

“You Exude Captivating Sensuality” // “Ty plenitel'noy negi polna”

Originally composed in 1855, this song was not published until 1908 as the first in a set titled *Three Forgotten Songs*. Garden says that it owes much of its charming style to Glinka, especially the piano's coda over a pedal tone, a technique that Balakirev repeated often in later songs.³⁷ The graceful ABA form is enlivened by some pretty little turns in the vocal line and the piano accompaniment is restricted to a narrow supporting role. A student grappling with the language will probably be benefitted by a slightly slower tempo than the one indicated.

“Dawn” // “Zarya”

One of two songs published posthumously, this is a meditative piece comparing human nature to the dawn in three short sections. The first and third sections contain simple, declamatory vocal writing over static chords that enfold a beautifully lyric middle section. Garden declares this lovely music among the most “poetical passages” Balakirev ever wrote.³⁸ Unusual harmonic shifts permeate the texture throughout. This is an ideal piece for low voices—only one phrase briefly touches D-flat₅ (approached by the leap of a 4th) and descends immediately. The voice ends on an A-flat₃, dying away in a whisper.

Balakirev: Songs for Advanced Performers

“The Bright Moon Has Risen” // “Vzoshël na nebo”

Containing one of Balakirev's most beautiful melodies, this poem of a nocturnal romantic meeting is set in the lush harmony of D-flat major and its relative minor. The vocal line is long and sweeping with some large leaps, over a simple accompaniment of

³⁷Garden, *Balakirev: A Critical Study*, 270.

³⁸*Ibid*, 289.

running eighth notes. Much of the text is repeated to make it fit into a rounded musical form; the overall form is ABA. Four simple chords in the piano serve as the song's beginning and end.

“Come to Me” // “Pridi ko mne”

This passionate song is organized around the rhythmic cell of three eighth notes and a dotted quarter. First introduced in the piano prelude, the cell is echoed by the vocal line at the singer's first entrance, while the piano shifts to tempestuous eighth note triplets that continue throughout the song's duration. Although the text is set syllabically, the structure of the vocal line calls for long, legato breath lines. The music builds to a huge climax as the poet speaks of clasping the beloved to his breast, with the piano thickening the texture by fleshing out the chords and the voice rising quickly to a fortissimo high note on the pitch G-flat₅. The piano repeats the rhythmic cell to the end over a pedal tone, in another example of Balakirev's fondness for that compositional device.

“Song of the Golden Fish” // “Pesnya zolotoy rybki”

Over crystalline chromatic music, a mermaid lures men to her watery home in one of Balakirev's most famous songs. Garden calls it “a perfect miniature of impeccable loveliness, of restrained passion, of frail, brittle beauty.”³⁹ The piano accompaniment is an excellent example of the composer's sensitive grasp of the instrument's sonic capabilities—its decorative embellishments vividly illustrate the movement of the water. The vocal line sits high in the range and constantly turns in on itself to emphasize the mermaid's enticing words. A nimble pianist is required for the successful performance of

³⁹Garden, *Balakirev: A Critical Study*, 277.

this song; otherwise, the more musically interesting accompaniment can threaten to overwhelm the vocal line, as has been alleged by some commentators.⁴⁰

“Georgian Song” // “Gruzinskaya pesnya”

Pushkin’s famous poem (“Ne poy, krasavitsa” or “Do not sing to me”) has been set by Glinka, Rimsky-Korsakov, and most famously, by Rachmaninoff. Balakirev’s version was probably inspired by his trips to the Caucasus region where he may have picked up an authentic Georgian melody to use in this setting—or at least composed a very authentic sounding imitation.⁴¹ Both the vocal line and piano accompaniment showcase his “oriental” style in their sinuous melismatic ornamentation and chromaticism, creating the mood of sad wistfulness that the poem describes. The true depth and color of the music is more fully revealed in the orchestral version that Balakirev made in 1873. In the realm of historical errata, this song may also have prompted one of the most hilariously oblivious comments about singers in musicology: Garden, in his biography of Balakirev, pauses in his analysis to speculate on how many sopranos would appreciate having to leap up to a high A-flat on the third note of the song’s melody.⁴² Apparently Garden was unfamiliar with the desires of most sopranos!

“The Desert” // “Pustynya”

⁴⁰Abraham in “Russian Song” (18) and Nikolay Findeisen, while praising the song overall, subscribe to this view. Nikolay Findeisen, “The Russian Art Song (Romance): An Essay on Its Historical Development in *Classical Essays*, trans. Walker, 63.

⁴¹Abraham, “Russian Song,” 19.

⁴²Garden, *Balakirev: A Critical Study*, 278. He also disdainfully asserts that many sopranos would find the song’s chromaticism difficult to execute with sufficient musicality.

The poet speaks of the arid stillness of a desert that he has been trudging through for a long time. If he can only make it beyond the steppe, he will find rest in a cool, green garden. This lengthy narrative song from Balakirev's late period has a clear allegorical subtext—perhaps the composer was drawn to the text after exiling himself to a musical desert of his own making. Text-painting abounds in the accompaniment; the speaker's heavy footsteps appear in the piano's low, thudding bass line and the mention of a breeze elicits a brief flurry of triplets in the right hand. The description of the garden and its shade changes the musical texture to gentle eighth note triplets and a more legato vocal line. As the speaker has not yet reached his final destination, the trudging motive appears again at the end of the song, the traveler's footsteps fading into the distance.

“Look, My Friend” // “Vzglyani, moy drug”

Impetuous sounding triplets in both hands of the piano accompany this speech of an older, more worldly-wise person to a youth. The poet urges his friend to not share in his sad fate, but to be happy and seek love. The vocal line is very declamatory, except for a brief few bars of lyricism in the third section. Similar to the song above, one can imagine Balakirev's own voice speaking through the poet to a younger generation.

“From Behind Your Mysterious, Cold Mask” // “Iz-pod tainstvennoy kholodnoy polumaski”

This coy little song may be taking place at a masquerade—the only clue we have is the mask mentioned in the poem's opening line. Over piano tremolos, the poet goes on to describe, in almost breathless terms, the features of a woman that he can discern. The

vocal line spills out in reams of declamatory eighth notes. It is an apt musical depiction of an easily besotted lover.

“Spanish Song” // “Ispanskaya pesnya”

Easily-recognizable-as-Spanish guitar rhythms in the piano and florid turns in the voice characterize this high-energy song. The vocal line sails through long, soaring phrases over the simple accompaniment, but when the voice is silent, the piano throws out some impressive melismas of its own. The form is through-composed and builds to a satisfying finish with a big high A, making this an appealing choice as a recital closer.

General Characteristics of Borodin’s Songs

Borodin, the occasional composer, has only sixteen songs in his entire oeuvre. The first four songs were written during his student years and are considered juvenile works. Three out of these four have cello obbligato and were written for use as chamber music pieces for the amusement of Borodin and his friends. These songs have conventional melody and harmony and show little in the way of making the music express the text. Their main interest lies in the experience of hearing a composer write for the voice who only thought of it (at that time) as an equal instrument to the others in the ensemble.

After becoming a member of the Balakirev circle, Borodin returned to composing songs, producing seven songs from 1867-1871 and another five in the 1880’s.⁴³ His major contribution in songwriting is the use of non-traditional harmony, including intervals of a 2nd, the whole tone scale, and a frequent avoidance of the leading tone.⁴⁴

⁴³Oldani, “Borodin,” *Grove Online*.

⁴⁴Ibid.

Seven of the mature songs are set to the composer's own texts while the others are translations of Heine, and one song each set to a text of A. K. Tolstoy and Pushkin, among others. In many ways, Borodin's twelve mature songs defy attempts to speak of them in generalizations as each song is so distinctive from the others. All of them are discussed below in chronological order by their date of composition, including an example of one of the four early songs.

Borodin: Songs for Teaching

"Beautiful Fisherwoman" // "Krasavitsa rybachka"

This is the second of the four juvenile songs Borodin wrote and the one that comes closest to sounding like a traditional art song. (The other three songs "Sunset, why have you passed so quickly?," "My maiden fair loves me no longer," and "Dear girlfriends, listen to my song" are all problematic in some way, due to either counterintuitive vocal writing, a diminished musical role for the voice or both.) The music is jaunty and upbeat with a hummable melody and the voice bounces rhythmically along over the piano's "boom-chuck" accompaniment. Any harmonic innovation or chromaticism is conspicuously absent.

"The Sleeping Princess" // "Spyashchaya Knyazhna"

Borodin's first published song in 1873 shocked the Russian musical scene with its bold use of dissonance and unconventional harmony.⁴⁵ British musicologists Gerald Abraham and David Lloyd-Jones describe the composer's use of unresolved 2nds and the whole tone scale as a type of "pre-impressionism"—compositional techniques that would

⁴⁵Kimball, *Song*, 451.

later influence Debussy, Ravel and Stravinsky.⁴⁶ The piano accompaniment alternates the motive of the 2nd in the right hand with a gong-like bass line that moves continuously over the interval of a 4th. The vocal line has some lyricism, but often intones Borodin's dark, fairytale poem. Certain melodic and textual fragments repeat throughout the song which—combined with the fantastical music—create a compelling aura of unsettling mystery.

“The Sea Princess” // “Morskaya Tsarevna”

A short companion piece to “The Sleeping Princess” (Cui calls it “a pretty reflection”);⁴⁷ this song features oscillating eighth note figures in the right hand of the accompaniment that paint the image of rocking waves. Borodin has set his poem to a vocal line with the rhythmic form AAB, corresponding with a short-short-long phrase pattern that gives the song a hypnotic quality. The vocal writing is generally more lyrical in comparison to the previous song, but both works feature a piano accompaniment with an ostinato bass that creates much of the music's rhythmic motion.

“The False Note” // “Fal'shyvaya nota”

Another of Borodin's poems is set in this tiny and highly effective miniature. The poet speaks of “a false note sounding” in his lover's words and her heart.⁴⁸ Illustratively, the piano obsessively beats an F₄ in the right hand throughout the entire song like a

⁴⁶Gerald Abraham and David Lloyd-Jones, “Alexander Borodin” in *The New Grove Russian Masters 1: Glinka, Borodin, Balakirev, Mussorgsky, Tchaikovsky*, Composer Biography Series (London: Macmillan, 1986), 64.

⁴⁷Cui, “The Russian Romance,” 40.

⁴⁸Richter, *Selected Nineteenth Century Song Texts*, 29.

warning siren. The declamatory vocal line echoes this focus by intoning on only a few pitches, briefly climaxing on the false pitch itself before breaking off abruptly.

“My Songs are Poisoned” // “Otravy polny moi pesni”

A stark, two-bar descending piano figure opens and closes this setting of Heine’s “Vergiftet sind meine Lieder”—Cui says this music “seems to summarize the whole content of the romance.”⁴⁹ Borodin writes the same vocal line at the beginning of each strophe to mirror the repetition in the poem. The movement of the voice is very disjunct across wide-ranging intervals, occasionally moving by whole tone. Nevertheless, the voice avoids non-chord tones and is continuously supported by the piano’s harmony in block chords, dissonant as it is. Abraham poetically refers to this song as “a finely polished miniature [with] the gem-like hardness of great epigrams.”⁵⁰

“Arabian Melody” // “Arabskaya Melodiya”

Borodin arranged this song as a favor for the contralto Darya Leonova in 1881 to sing at one of her concerts. Its melody is an authentic Arabic tune that the composer copied out of a collection by Christianowitsch housed in the St. Petersburg Public Library. Borodin made slight alterations to the melody’s ornamentation and then added his own piano accompaniment. The text is his Russian paraphrase of a French text that the collection’s author had originally penned.⁵¹ (Such actions were not considered improper in the days before copyright law.) The song features two alternating and contrasting musical passages—the solo piano playing agitated eighths in a quick tempo and a slow,

⁴⁹Ibid, 41.

⁵⁰Abraham, “Russian Song”, 21.

⁵¹Abraham, “Arab Melodies in Rimsky-Korsakov and Borodin,” in *Essays*, 96-98.

undulating vocal melody that moves chromatically within the narrow interval of a sixth. Accidentals and turns in the vocal line imbue it with the exotic quality indicated by the title.

“The Magic Garden” // “Chudnyy sad”

This late, lovely song has been all but ignored by historical commentary. Its music hearkens back to the style of the “Princess” songs in simpler form. The beautifully straight-forward vocal line covers only an octave in two pages and the phrase lengths can be adjusted to the singer’s ability. The piano’s plushy, dark harmonies are accentuated through another use of 2nds, this time as a melodic interval. A rocking eighth note figure in the right hand gives the whole song a hypnotic mood.

Borodin: Songs for Advanced Performers

“Song of the Dark Forest” // “Pesnya tёмnogo lesa”

Considered by many to be Borodin’s greatest song, this piece constructs much of its epic soundscape through the composer’s assimilation of folk elements. Borodin’s text evokes images of an ancient, primitive Russia using a modification of the poetic meter⁵² that the poet Aleksey Koltsov had successfully associated with the folk tradition.⁵³ Words and melodic fragments repeat in an endlessly changing meter over deep, dark octaves in the piano. Abraham points out that the only harmony is produced by fleetingly sustained pitches as they move against the rest of the musical fabric.⁵⁴ The climax of the

⁵²Oldani, “Borodin,” *Grove Online*.

⁵³Richard Taruskin, *Stravinsky and the Russian Traditions: A Biography of the Works through Mavra*, 2 vols. (Oxford: Oxford University Press, 1996), 1354-1355.

⁵⁴Abraham, “Russian Song”, 20-21.

vocal line occurs in the middle of the song with a thunderous passage in an extreme range.

“The Sea” // “More”

The young sailor described in this vocally challenging ballad is not ultimately dragged to his doom by a Lorelei-like creature, but by the raw power of the sea itself. This fury is portrayed in a virtuosic piano part that rarely lets up in its energy and intensity. The return of some of the musical material throughout the song leads Abraham to describe its form as a “free rondo.”⁵⁵ The vocal line hovers somewhere between declamatory and lyrical at times and contains some hair-raising ascents through the *passaggio*. Borodin dedicated the song to Stasov, the Five’s unflagging champion, who unabashedly declared it “...the greatest in creative strength and depth of all songs that have been written up to this time.”⁵⁶

“From My Tears” // “Iz slēz moikh”

Borodin’s final setting of Heine (“Aus meinen Tränen”) is another tightly constructed miniature. The time signature is 3/4, but a strong accent on beat two in the piano’s bass clef disguises the rhythmic impulse, making the music sound ever so slightly off-kilter. There is an appealing lilt to the vocal line which tends to curl downward at the end of each sentence of the poetic text. American musicologist Robert Oldani states this is yet

⁵⁵ Abraham and Lloyd-Jones, “Borodin,” in *Russian Masters*, 65.

⁵⁶ Quoted in Abraham, “Russian Song,” 21.

another song that owes its unusual sound to Borodin's clever manipulation of 2nds.⁵⁷

This text was also set by Mussorgsky.

"For the Shores of Your Far Homeland" // "Dlya beregov otchizny dal'noy"

Oldani gives the impetus for this song's composition in 1881 as being in memory of Mussorgsky, who had died in March of that year.⁵⁸ Curiously, it is Borodin's only setting of Pushkin, Russia's equivalent to Germany's Goethe. The romantic, melancholic poem is set to music of passionate intensity, supported by pulsing eighth notes in the right hand of the piano to add urgency and disquiet to the atmosphere. The contour of the vocal line emerges mostly out of the piano's harmony; often it is the same pitch as the top note of the piano's treble part. Several commentators have noted this song's resemblance to Schumann's "Ich grolle nicht," due to the similarity between the piano accompaniments used in both songs.

"The Haves at Home" // "U lyudey to v domu"

This song replaced the "Arabian Melody" discussed above on the contralto Leonova's concert schedule after Borodin felt that a simple arrangement was unsuitable for her.⁵⁹ Originally scored for orchestra, it satirizes the marked difference between the conditions of rich people's and poor people's homes. A snide little ritornello stated in various keys introduces each comparison between "haves" and "have-nots." As the speaker grows frustrated at the injustice, the second half of the song explodes into a tirade, delivered at breakneck speed. The supercilious ritornello returns at the end like a final insult.

⁵⁷Oldani, "Borodin," *Grove Online*.

⁵⁸Ibid.

⁵⁹Ibid.

“Arrogance” (*Spes*)

Pride personified struts about in a pompous two-step march in this humorous song. There are various musical sound effects in the piano, usually echoing some action in the vocal line, to underline the ridiculousness of prideful actions. Borodin repeats and modifies a little refrain of sorts to tie the song together; it first appears as the singer’s initial melody. This setting should be compared to Mussorgsky’s earlier song on the same text, described on page 49 below.

General Characteristics of Cui’s Songs

Despite being the most prolific song writer of the Five with over two hundred songs, Cui is unfortunately also the composer with the most mixed results. In comparison to the innovations of the other members of the Balakirev circle, Cui’s music tends to be conventional and takes its cues from traditional European models. Kimball describes his songs as “elegant, graceful, and somewhat conservative...more suited to the salon than the recital hall”⁶⁰ and the word “charming” is often appended to Cui’s work, both with positive and negative connotations. Both Abraham and Asafiev single out his settings of the French poet Jean Richepin and the Polish poet Adam Mickiewicz as among Cui’s best, although there are hardly any recordings of these works, suggesting that perhaps singers do not find them as appealing in performance. However, if Cui excelled more in quantity than in quality, he was nonetheless able to produce some fine songs. The selections I have chosen to discuss below are based not only on the availability of IPA transcriptions, but also on the frequency of their appearance on recordings as judged from a brief overview of the available recordings of Cui’s works for solo voice catalogued in

⁶⁰Kimball, *Song*, 453.

the online database *WorldCat*. Singers and teachers should also be aware that due to several factors—among these the composer’s facility as a polyglot, the once common practice of translating Russian songs into other languages upon their publication, and the failure of many to affix opus numbers to Cui’s works—it can be downright frustrating to match up printed scores and recordings of songs and vice versa. I have attempted to alleviate some of this confusion by listing as many of the known titles of Cui’s songs and their opus numbers in the Appendices. Songs are listed here in opus order; those lacking opus numbers are listed at the end of their respective sections.

Cui: Songs for Teaching

“Recently, Seduced” // “Nedavno, obol’shchen” op. 5, no. 3

A sparse piano part accompanies this simple song—throughout, the piano is either playing tremolos or unadorned chords. The voice is therefore free (Cui marks it “moderato, sempre ad libitum”) to shape the text as needed for maximum impact and comprehension. The result could be considered a representative example of the “lyrical recitative” that the Five became interested in as the result of their exposure to the works of Dargomīzhsky. While the voice is definitely declamatory, there still remains a core of legato and lyricism in its movement.

“About What in the Still of the Night” // “O chēm v tishi nochey” op. 7, no. 2

A tender stillness pervades the music in Cui’s setting of an Apollon Maikov poem wherein the poet will reveal to no one the identity of his beloved. A simple descending arpeggio in the bass clef of the piano creates a sense of tranquility as the song begins.

The vocal line consists of mostly lyrical short phrases, often doubled in the pianist's right hand. The emotional temperature barely rises above a fervent simmer, ending with a final echo of the singer's line as the piano settles on the tonic chord. This text was also set by Rimsky-Korsakov as his op. 40, no. 3—a description is given below on page 57.

“It Was Growing Dark” // “Smerkalos” op. 10, no. 3

This narrative of this song begins as the coolness of evening is being ushered in by a quiet C-sharp pedal tone of repeating triplets in both hands of the piano. The voice enters on the same pedal tone, hovering in a low range. Although the line is set syllabically, there is still a legato sweep to it which provides a pleasant contrast to the piano's more percussive accompaniment. Both voice and piano ascend to a sustained chord on the pitch B as the image of the beloved appears to the poet. The piano figuration then changes slightly as the beloved's features are described—modifying the triplets to a more swaying figure by tying them across the beat. Building into the song's climax, the voice ascends through an almost complete C-sharp scale and leaps to a high note, a gesture immediately echoed by the piano as the singer repeats the last few words of the poem's text. The piano closes out the song with arpeggios over a tonic pedal and one final rolled chord.

“Christ Has Risen” / “Khristos voskres” op. 15, no. 6 (from *Thirteen Musical Pictures*)

Cui wrote the text himself for this beautiful, modest song in three strophes. The dignified vocal line is the same for each strophe, generally staying in middle voice until the triumphant refrain where it rises to a G-flat₅. Phrase lengths are mostly short and

declamation is syllabic, with an underlying legato. The lovely piano accompaniment provides variety, changing in each verse to musically illustrate the poetic images.⁶¹

“I Touched the Flower” // “Kosnulas’ ya tsvetka” op. 49, no. 1

This song is constantly playing with the expectation that its F-sharp minor tonality will eventually resolve to A major. This never happens, underlining the speaker’s unanswered questions in the text. Throughout the piece, there are only a very few moments of overt emotion that well up and break the mood of resignation and sadness—accompanied by forays into the highest part of the range and an unusual turn to G-natural. Cui writes a perfect representation of the mind wandering in circles for an explanation of the lover’s betrayal: a repeated five-note motion in the voice, consisting of a step up from the starting pitch of the cell, a leap down a fourth, and two steps back up to return to the starting pitch (e.g., C-D-A-B-C). The voice sings its final unanswered question in unresolved harmony and the piano enters again with the same chord progression from the beginning of the song. It settles with finality into F-sharp minor, but with only one tonic pitch sounding. We are given the distinct impression of being left hanging, just like the woman in the poem.

“You and Thou” // “Ty i vy” op. 57, no. 11

This wisp of a song appropriately sets Pushkin’s cute little poem, based on a real happening in the poet’s life. Russian, like many of the Romance languages, has two

⁶¹Kimball, *Song*, 454.

forms of the pronoun “you”: the informal **ТЫ** (*ty*) and the formal **ВЫ** (*vy*).⁶² Pushkin’s literary imagination was sparked when a girl he was infatuated with accidentally addressed him with the intimate “you” instead of the formal version.⁶³ In Cui’s song, the piano is essentially utilitarian in providing the harmonic framework for the vocal line to move over—just streams of ascending arpeggiated eighth notes shared between the hands. The vocal line is set syllabically in short phrases, mostly moving by step. High notes are approached by leap and the high G-sharp is only sustained for two beats before dropping to the octave below.

“The Statue at Tsarskoe Selo” // “Tsarskosel’kaya statuya” op. 57, no. 17

Cui’s arguably most famous song sets a poem by Pushkin that refers to a fountain statue of a milkmaid⁶⁴ found on the grounds of a large royal estate near St. Petersburg.⁶⁵ Gently rippling sixteenths in the piano illustrate the flow of the fountain, setting the stage for this short, jewel-like miniature. The voice delicately intones most of the text (two modified strophes) in a narrow range. Abraham calls this piece “...a perfect synthesis of poem and music, deceptively simple...one would have to quote the entire song to show how perfect it is.”⁶⁶

⁶²Emily Olin, *Singing in Russian: A Guide to Language and Performance* (Lanham, MD: Scarecrow Press, Inc., 2012), 76-77.

⁶³Belov, “Cui,” IPA transcription/translation for “You and Thou,” [http://www.russianartsong.com/Pushkin-You-and-Thou.pdf], accessed on May 5, 2013.

⁶⁴Both Abraham in “Russian Song” (24 and n.38) and Anton Belov point out that Pushkin’s poem actually ignores the original story behind the milkmaid statue: she is the figure from old fables who foolishly spills her milk while dreaming of all the things she will buy from its sale. See http://en.wikipedia.org/wiki/The_Milkmaid_and_Her_Pail. Anton Belov, “Cui,” IPA transcription/translation for “The Statue of the Tsar’s Village,” [http://www.russianartsong.com/Pushkin-Statue.pdf], accessed on May 5, 2013.

⁶⁵Belov, “Cui,” [http://www.russianartsong.com/Pushkin-Statue.pdf], accessed on May 5, 2013.

⁶⁶Abraham, “Russian Song,” 24.

“Yearning” // “Zhelaniye” op. 57, no. 25

This song is very similar in structure to “I loved you” (op. 33, no. 3) described below on page 42—especially if we compare the D-flat major version of that song to this one in B-flat, the relative minor. They could well be considered as companion pieces. Both songs have texts by Pushkin and both feature the same incessant rhythmic figure in the piano’s left hand (eighth note/quarter note/eighth note) throughout the entirety of the song. The vocal line of “Yearning” however, covers a larger range of pitches through its ascending scalar passages and is doubled almost exactly by the right hand of the piano to increase the feeling of legato through each phrase.

Cui: Songs for Advanced Performers

“Bolero” op. 17

Composed in 1881 with piano and scored for orchestra sometime thereafter, this is an impressive concert showpiece for coloratura soprano. In light of the song’s title, the musical style is hardly surprising—lots of idiomatic Spanish rhythms, ornamental flourishes, melismas, trills, and stratospheric high notes. Cui wrote and dedicated it to “Signora Marcella Sembrich,”⁶⁷ a Polish coloratura soprano who was quite famous in her day and eventually settled in the United States, teaching at the Curtis Institute and the Juilliard School.⁶⁸ The orchestral score gives the option of singing the text in Italian, Russian, or French.

⁶⁷From the title page of the full orchestral score. César Cui, *Bolero*, op. 17 (St. Petersburg, Russia: W. Bessel & Co., 1889), [<http://petrucci.mus.auth.gr/imglnks/usimg/6/66/IMSLP30952-SIBLEY1802.5635.14339.8092-39087011955541.pdf>], accessed on May 11, 2013.

⁶⁸“Marcella Sembrich,” [http://en.wikipedia.org/wiki/Marcella_Sembrich], accessed on May 11, 2013.

“I Loved You” // “Ya vas lyubil” op. 33, no. 3

A lost romantic opportunity forms the subject of this early setting of Pushkin. The piano presents an unrelenting accompaniment in a rhythmic pattern in 2/4 time; an accentuated offbeat gives an insistent tone to the music. The singer’s line begins legato in stepwise motion, gradually moving higher as the song continues. The dynamic level rises to terrific heights and the vocal line briefly becomes more disjunct at the moment of greatest climax and highest pitch, but rather quickly moves back to descending stepwise motion as the emotional heat falls off. The well-timed rise and fall of the musical and emotional intensity gives this song much of its appeal.

“The Burnt Letter” // “Sozhzhënnoye pis’mo” op. 33, no. 4

Cui, setting Pushkin’s poem, gives us the nineteenth century’s letter-burning song in a dramatic *scena*.⁶⁹ Recitative-like sections with a declamatory vocal line and bare accompanying chords alternate with more lyrical sections throughout the song—although the lyrical impulse takes over in the end. The piano vividly illustrates the moment when the letter is fed to the flames through trills in both hands which quickly die out as the letter is consumed. A passionate burst of high range singing at the end heightens the despair and melancholy sentiments of the text, then abruptly fades out, leaving the piano to sound the final cadence.

“Lilacs Fade Quickly Here” // “Zdes’ siren’ tak bystro uvyadayet” op. 54, no. 5

⁶⁹Kimball (453) gives the nod to Mozart’s “Als Luise” for the eighteenth century and Poulenc’s “Fleurs” for the twentieth.

Cui set Sully Prudhomme's text (most famously known in Fauré's version, "Ici-bas") in both the original French and a Russian translation. The translator is unknown, although it is possible that it is Cui himself. It should be noted that the Russian version may have slightly altered some of the shades of meaning in the poem; readers should compare Richter's translation in *Selected Nineteenth Century Russian Song Texts* against the original French. Theoretically, it can be sung in either language. The piano opens this haunting song with slowly wavering eighth notes and a prominent figure in the right hand; moving continually between a non-chord tone upper neighbor note and back to a chord tone, creating an atmosphere of palpable disquiet. The voice in each of the three modified strophes begins quite low and then rises stepwise up the scale, gradually becoming more disjunct and reaching to higher pitches as the strophe continues. Cui has written a beautiful melody in long, spun-out lines that compares favorably to Fauré, but Cui's song is more overtly tragic and emotionally closer to the surface. Interestingly, Joan Sutherland's recording of this song with her usual collaborator Richard Bonyngue interpolates a lot of chords that the composer did not write, thickening the texture at dramatic points and unfortunately, overselling the inherent drama.

"I Remember the Evening" // "Ya pomnyu vecher"

A generally straight-forward chordal accompaniment, doubling the voice in the treble clef, gives this song a charming, unaffected quality. The vocal line is written in a sort of statement and answer form: Each time the poet states something that he remembers about the evening, the singer's line is basically identical, whereas each statement on how nature reacted (the stars, moon, and waves) is answered by a variation on the melodic

line. This back-and-forth energy builds to a climax when—in response to the kiss described in the poem—the whole world (on the big A₅) drowns in ecstasy. This line of text is then repeated for emphasis on the lowest pitches in the song to prolong the blissful moment.

CHAPTER THREE: SELECTED SONGS OF MUSSORGSKY AND RIMSKY-KORSAKOV

General Characteristics of Mussorgsky's Songs

The variety, creativity, and originality of Mussorgsky's songs are undeniable. Although his song writing is famously linked with the idea of realistic declamation, the singer need not fear that his solo vocal works completely eschew any kind of lyricism. The 1866 collection *Years of Youth* contains a wide range of early songs that feature styles influenced by Russian folksong, the salon romance, ballads, drinking songs, and the first steps towards the character studies for which Mussorgsky is known. The second group of songs—although not formally collected as such—brings the concept of “truth” in declamation to the forefront as it contains many of the renowned character sketches. Realistic declamation in the vocal line is crucial to the effectiveness of each portrayal as Mussorgsky seeks to capture not only the contours of the Russian language, but also the specific nuances and verbal quirks of the person he is portraying.⁷⁰ This realism reaches its height in the cycles *Detskaya (The Nursery)* and *Bez solntsa (Sunless)*.⁷¹ A third group of songs returns to a more lyrical bent that is combined with the emphasis on declamation, culminating in the most famous cycle *Pesni i plaski smerti (Songs and Dances of Death)*.

Mussorgsky's songs are rich and complex, both in their musical construction and their emotional depth. They are filled with irregular rhythms and unconventional harmonic and melodic features, demanding a high level of attention to detail and

⁷⁰Laurence Richter notes that many of the texts of the character sketches are in a folk dialect, further heightening this effect. See for example, Richter, “Hopak,” in *Mussorgsky*, 29.

⁷¹Abraham, “Russian Song,” 26.

scrupulous musicianship from singer and pianist. Out of approximately sixty songs (and excluding the cycles), fifteen are covered below. They are listed in the order in which they appear in the G. Schirmer edition of Mussorgsky's *Complete Songs*.⁷² Where applicable, I have sought to link the songs under discussion to other songs of their type in order to cover a greater percentage of Mussorgsky's body of work.

Mussorgsky: Songs for Teaching

"Where Are You, My Little Star?" // "Gde ty zvezdochka?"

The beautiful, improvisatory quality of this song's melody is based on the *protyazhnaya*, a type of Russian melismatic folksong.⁷³ As Oldani explains, *protyazhnaya* melodies tend to cadence on the tonic or subtonic, making the harmony move easily between major and minor. This "mutability" is one of the characteristics that give Russian folksong its unique sound.⁷⁴ Mussorgsky further heightens the folk influence by indicating that the piano's solo line of introduction is supposed to represent the *dudka*, a reed pipe.⁷⁵ The free movement of the voice is accompanied mostly by rolled chords in the piano which echoes fragments of the vocal line in its interludes between the three stanzas. Readers should consult Appendix C on page 90 for more information on the two different versions of this song that appear in printed sources. Other songs in this folk style include "The Winds Blow, the Gusty Winds," "Kalistratuska," and "Lullaby."⁷⁶

⁷²Modest Mussorgsky, *Complete Songs for Voice and Piano*, Schirmer's Library of Musical Classics, vol. 2018 (New York: G. Schirmer, Inc.), 1995.

⁷³Oldani, "Mussorgsky," *Grove Online*.

⁷⁴Ibid. See also Note 19 in this document.

⁷⁵Footnote for "Where Are You, My Little Star?" Mussorgsky, *Complete Songs for Voice and Piano*, 1.

⁷⁶Oldani, "Mussorgsky," *Grove Online*.

“The Leaves Rustled Sadly” // “List’ya shumeli unylo”

Lully’s song “Bois épais” is frequently assigned to young bass-baritones due to its slow tempo and narrow range. Here, Mussorgsky gives us a Russian version. The poem describes a coffin being lowered into the ground, although no one is shedding any tears over the deceased. Only the leaves rustling in the trees remain after the burial.

Mussorgsky depicts the movement of the leaves in sixteenth note sextuplets deep in the bass line of the piano, over which the voice sings in slow, deliberate phrases. The phrase lengths can be shortened or lengthened to suit a student’s needs. Moreover, the text is declaimed at an extremely languid pace, making this another ideal song for a male student who is new to Russian.

“Prayer” // “Molitva”

A heartfelt sincerity in the text with its plea on behalf of another beautifies this simple romance. At first entrance, the voice is doubled by the uppermost note of the piano’s treble line, but this is abandoned as the song goes on. As the poet’s entreaty becomes more impassioned, the vocal line becomes more expansive and lyrical. Rhythm and harmony remain uncomplicated throughout and the text moves slowly.

“What Are Words of Love to You?” // “Chto vam slova lyubvi”

This song is a standard example of Mussorgsky’s compositions in the style of the salon romance. (Other songs in the *Years of Youth* collection in this style are also subtitled “Romance.”)⁷⁷ It is divided into two sections: In the first, the voice sings a more declamatory line over an arpeggiated piano accompaniment to ask and answer its

⁷⁷As seen in the Schirmer edition cited above.

rhetorical questions. At the poet's declaration of love however, the music shifts to a soft, wistful color, with the song ending in a halo of high treble piano chords. Phrase lengths in the vocal line are generally short and there is only one potentially troublesome approach to a high note at the very end, mitigated by a breath before the final phrase.

"Jewish Song" // "Yevreyskaya pesnya"

Mussorgsky's attempt at the sort of "oriental song" that made Balakirev famous produced this gorgeous piece with a text based on the Song of Solomon. Two modified strophes are used as the individual voices of a man and a woman, each describing the other's beauty. The vocal line is all passionate lyricism, supported by resounding rolled chords in the piano. This is an excellent song for working on musicality and phrase shaping with a student, due to the metrical freedom in the voice part.

"Gathering Mushrooms" // "Po griby"

This song is a representative example of one of Mussorgsky's famous "character sketches"—in this case, the speaker is a young wife out picking mushrooms while fantasizing about using them to poison her decrepit husband, freeing her to pursue another man. Her speech is delivered in a rapid-fire folk dialect that corresponds to a roughly ABA' musical form. The vocal line has a distinct melodic contour, simple rhythms, and is confined to a single octave—making it one of the more approachable songs of its type for students. Mussorgsky's other famous character songs include "Oh, You Drunk Good-for-Nothing," "The Seminarian," "The Mischief-Maker," "The Orphan Boy," and "Light of My Life, Savishna" which is discussed below on page 51.

“A Little Song for Children” // “Detskaya pesenka”

A rocking figure in the piano accompanies this poem of Mey, written from a child’s perspective. The vocal line tends to imitate the melodic contours in the pianist’s right hand part in the upper half of the staff, except for a capricious plunge down to C-sharp₄ as the second stanza begins. This song was written in the same year that Mussorgsky began composing *Detskaya* (*The Nursery*). Both this and the next piece discussed are among the best beginning Russian songs for certain voice types due to their brevity, repetitive melodies, easy rhythms, and slow tempos.

“Evening Song” // “Vechernyaya pesenka”

Three unadorned strophes (the last is slightly modified) capture a peaceful twilight scene. Mussorgsky’s use of incredibly simple musical means gives this song the feeling that time has stopped, just enough for us to savor the pleasure of the moment. The gently circling vocal line only spans the interval of a perfect fifth; the piano doubles it at pitch through almost the entire piece.

“Arrogance” // “Spes”

Mussorgsky’s setting of this humorous Tolstoy poem has the efficiency of a pithy witticism in comparison to Borodin’s more ambitious long-form joke, discussed above on page 36. Like Borodin’s song, the music here also suggests a haughty march in the heavy-handed *sforzando* octaves of the piano accompaniment that punctuate the text. The vocal line follows almost the exact same intervallic curve in each phrase, ascending

stepwise and descending by leap. High notes are only briefly touched, making this an appealing song for low voices.

“Now Disperses and Withdraws” // “Rassevayetsya, rastupayetsya”

Inexorable, resigned-sounding chords open this pessimistic song of a fateful romantic moment. Tolstoy’s text is all hints and opaque metaphors which Mussorgsky complements with deceptively simple music. The declamatory vocal line is rhythmically uncomplicated and melodically straight-forward with a terrific octave leap, but Mussorgsky expertly shapes the line to reflect the shades of mood in the poem. This is not an overt character sketch like some of the composer’s previous songs; it is more of a psychological depiction of the speaker’s conflicting emotions. Sorrow, anger, frustration, doubt, and guilt are all expressed in two short pages that leave us with more questions than answers. This is an ideal song for developing nuance and range in a singer’s portrayal of emotion.

“The Pilgrim” // “Strannik”

A Russian translation of Friedrich Rückert supplies the text for this short song, filled with stereotypical Romantic imagery. The form neatly divides into two sections; the second features variations on the musical materials used in the first section. The overall tonality is major, but there is a distinctly sad and wistful color to the harmony. Piano and voice are closely integrated; the accompaniment alternates between doubling the vocal line and playing a complementary part. Because of its overt emotional content, this might be a cathartic song for a young, homesick college student.

Mussorgsky: Songs for Advanced Performers

“Light of My Life, Savishna” // “Svetik Savishna”

Based on a real-life incident that Mussorgsky claimed to have seen in a small village, the speaker in this song is what the Russians call a *yuródivy*, a “holy fool” or “village idiot.” (Nowadays, the politically-correct term might be someone who is mentally disabled.) He is pathetically pleading for a beautiful girl to accept his love, despite his condition in life. Mussorgsky creates the sound of the man’s voice by writing the vocal line as a breathless stream of patter in 5/4 time, a parody of the rhythm of traditional Russian wedding songs.⁷⁸ There are literally no rests written in the entire song’s vocal line—the better to approximate the *yuródivy*’s vocal quality in musical form. The piano accompaniment is a drone-like combination of chords in octaves and fifths.

“The Billy-Goat” // “Kozël”

Subtitled “A High-Society Fairy Tale,” this is a biting satire of a young girl who meets an old, ugly goat in a meadow and runs away terrified at his appearance. Later, she goes to be married to an old, ugly man—but instead of running away, she solicitously cozies up to him instead. Mussorgsky uses two modified strophes to highlight the similarities between the situations described in the text, but naturally modifies the second with a coda for the girl’s unexpected response to her husband. The voice and piano parts are evocative of the images in the text to facilitate telling the story. Mussorgsky’s more targeted satires, specifically of the Five’s philosophical opponents, include “The Classicist” and “Rayok” (“The Peanut Gallery”) while “Mephistopheles’ Song in Auerbach’s Tavern” has a similar sarcastic tone to the song discussed here.

⁷⁸Maes, *A History of Russian Music*, 89.

“Down Along the Don a Garden Blooms” // “Po-nad Donom sad tsvetët”

This charming gem of a song is full of whimsical touches in its melody and harmony. Mussorgsky crafts the vocal line to exquisitely reflect the wandering, dreamy progression of the poet's thoughts as he remembers meeting the girl Masha along the garden path. The splendid piano accompaniment features some lovely figuration that subtly intensifies as the poet's reverie continues. The song ends with the same enigmatic text that began it.

“The Soul Flew Quietly through the Celestial Heights” // “Gornimi tikho letela dusha nebesami

Tolstoy's achingly beautiful text speaks of a soul in heaven who longs to return to earth and console the suffering souls still here. A constant shifting between the meters 6/4 and 9/4 and the use of tremolo chords in the piano create the mystical atmosphere of heaven. The vocal line unfolds in streams of long, syllabically-set phrases; at times, the almost complete stasis of the piano accompaniment means that the movement of the voice is the only thing driving the internal rhythm of the song forward. This creates a musical texture at some parts more akin to dry recitative or arioso, although it remains very lovely arioso.

General Characteristics of Rimsky-Korsakov's Songs

Rimsky-Korsakov's approximately seventy-nine songs fall into three periods of composition separated by large gaps in time. Twenty-three songs were written during his years as Balakirev's student from roughly 1865-1870, nine in the years from 1876-1883,

and an enormous outpouring of forty-seven in only two years (1897-1898).⁷⁹ Most of the songs are in a recognizably lyric vein, even in the early opuses, although their level of expressiveness does not reach the heights of passion that is associated with the songs of Tchaikovsky and Rachmaninov.⁸⁰ In contrast to Rimsky-Korsakov's youthful song-writing technique of composing harmony first and then melody, he went completely in the other direction for the many songs written in the third period; this time, devising the melody first and then growing the harmony from it.⁸¹ Thus, the later songs have an even more overtly lyric sweep to them. Kimball states that Rimsky-Korsakov was often drawn to oriental subjects and nature scenes which lend themselves well to being represented musically through his skills as an orchestrator, now "distilled" in the smaller form of a song.⁸² While Abraham declares that the composer's best vocal writing is found in his operas,⁸³ there are still many beautiful and appealing songs to be found here. Twenty are described in further detail below, listed in opus order.

Rimsky-Korsakov: Songs for Teaching

"The Nightingale, Enamored of the Rose" // "Plenivshis' rozoy solovey" op. 2, no. 2

One of Rimsky-Korsakov's most well-known songs is also one of his earliest, written when he was only twenty-two. It opens with a representation of the nightingale's singing, a languorous melodic line decorated with little turns, over a drone bass in open

⁷⁹Humphreys, et al, "Rimsky-Korsakov," *Grove Online*.

⁸⁰Rose Mills Bello claims that Stanislavsky preferred the understated emotions of Rimsky-Korsakov songs as an ideal pedagogical tool to develop nuance in his singer-actors. Rose Michelle Mills Bello, "Russian Songs and Arias: An American Singer's Glasnost" (Ph.D. diss., University of Maryland, 1998), 38.

⁸¹See footnote 15 for Rimsky-Korsakov's description of his compositional process.

⁸²Kimball, *Song*, 461.

⁸³Gerald Abraham, "Nicolai Rimsky-Korsakov" in *The New Grove Russian Masters 2: Rimsky-Korsakov, Skryabin, Rakhmaninov, Prokofiev, Shostakovich*, Composer Biography Series (London: Macmillan, 1986), 24-25.

fifths. The voice enters unaccompanied, broken into short phrases, but with an essentially lyrical articulation. The composer uses very simple musical means to create the distinctive “oriental” sound of this song—the aforementioned parallel fifths and curves in the piano’s melody, in addition to diminished harmonic sevenths and flattening the second scale degree.⁸⁴ The slow tempo, short poetic text, small vocal range, and sheer aural beauty of this song make it another good choice for introducing a student to the Russian song literature.

“Cradle Song” // “Kolybel’naya pesnya” op. 2, no. 3

Rimsky-Korsakov originally wrote this exquisite lullaby as a stand-alone song, based on Mey’s text for the play *The Maid of Pskov*. He later composed an entire opera on the play and incorporated the lullaby with some minor alterations. A rich D-flat key signature (there is a brief excursion to the parallel minor via an enharmonic spelling in C-sharp) supports the striking, through-composed melody. The vocal line is almost entirely in two-bar phrases and the piano accompaniment suggests a rocking motion as its bass line shifts between the root and the fifth of each chord. Despite the rhythmic simplicity of the vocal line (mostly quarter notes), the composer regularly varies its material enough to keep it musically interesting.

“Southern Night” // “Yuzhnaya Noch” op. 3, no. 2

This modified strophic song has a few touches of exoticism to give it some spice: The vocal line has some flirtatious grace notes and the open arpeggios of the piano

⁸⁴Gerald Abraham, “Rimsky-Korsakov’s Songs,” in *Slavonic and Romantic Music: Essays and Studies*, (New York: St. Martin’s Press, 1968), 203.

accompaniment form a kind of surface under the movement of the voice in its generally short, but seductive phrases. As the poet begins to speak of passion fading in the stark light of dawn, Rimsky-Korsakov cleverly shows this in the music by dropping the grace notes in the vocal line and bringing the piano's motion to a halt on sustained chords. This song may also be one of the best examples of using a "Picardy third" (twice in the voice line at a significant cadence) without it sounding like a shopworn device.

"In the Hills of Georgia" // "Na kholmakh Gruzii" op. 3, no. 4

Cui describes this song as "a good example of a declamational romance written in a completely free form,"⁸⁵ and indeed, this little masterpiece displays the emotional power of that type of vocal writing. Dramatic tonic chords from the piano immediately set a melancholy tone at the opening. Even though the vocal line is set syllabically, Rimsky-Korsakov sprinkles little melodic cells here and there (which the piano echoes) to infuse it with a lyrical element. The song's striking harmonic language and occasionally text-painting add further layers to its appeal.

"What is My Name to You?" // "Chto v imeni tebe moyem" op. 4, no. 1

This short song, accompanied by rocking quarter notes in the piano, has a more recitative-like declamatory vocal line than some of Rimsky-Korsakov's other early songs. Nevertheless, the composer's use of interesting harmony keeps it from sounding too much like recitative. Pushkin's oddly tender poem describes a past love that nevertheless may bring comfort in future sadness. The text is intoned in a narrow, medium range of the voice until a lovely blossoming to a high G-flat at the very end of the song. The two

⁸⁵Cui, "The Russian Romance," 78.

ascents to these high notes have easy approaches and are sustained only briefly. Phrase lengths, like in most of Rimsky-Korsakov's early songs, remain short and the generally slow tempo keeps the pace of the language manageable.

“My Voice to You Seems Sweet” // “Moy golos dlya tebya i laskovyy i tomnyy” op. 7, no. 1

This lovely little through-composed song features a delicate piano ostinato in tremulous sixteenths against which the voice sings gently swaying phrases. Rimsky-Korsakov again chooses the plush harmonies of D-flat major to imbue his music with the sensual warmth and passion of Pushkin's poem. A shortening of the phrase lengths in the vocal line quickly builds tension for the song's fervent climax—tension which quickly diminishes as the voice floats down through two portamentos. The piano closes out the piece with a brief postlude.

“The Lark's Song is Brighter” // “Zvonche zhavoronka pen'ye” op. 43, no. 1

This exuberant song is from the opening of a cycle of four romances titled *Spring*. Two modified strophes in dotted rhythms give the voice a slightly martial, trumpeting tone; the line tends to sweep downward through its phrases over the piano's galloping triplets. The overall affect is bright and lively—just about what one would expect for the announcement of spring and illustrative of the new-found freedom from past sadness that the poem speaks of. The piano ends in a flourish of ascending chromatic scales.

“It's Not the Wind, Wafting From on High” // “Ne veter veyat s vysoty” op. 43, no. 2

The second song from the cycle *Spring* is in strict ABA' form. The "A" sections feature a lyrical vocal line in medium length phrases, over a murmuring piano of sixteenth notes in parallel motion to represent the wind and the voice of the beloved. The "B" section changes the basic rhythmic unit over to eighth notes in both the voice and piano, resulting in a more declamatory vocal line and heavy accents as the poem speaks of the cruelty of life that the speaker has suffered. However, the return of the A section almost abruptly returns us to the peaceful feeling of the beginning. A nice opportunity for students to experiment with musical phrasing and word stress is presented by the parallel eighth note rhythms in voice and piano in this song's "B" section; without good phrasing and legato, the music sounds thudding and rigid.

Rimsky-Korsakov: Songs for Advanced Performers

"Silence Descends on the Yellow Fields" // "Na nivy zheltyye niskhodit tishina" op. 39, no. 3

The quiet onset of evening stirs up past regrets, of loving words left unsaid in this setting of Tolstoy. The voice's melody is generally tuneful and sits in a low, conversational range. Rimsky-Korsakov writes some splendid lyrical phrases that cover a very large range in the latter half of the song which contrast nicely against the piano's dramatic triplet chords. It is impressive how the composer is able to subtly shift the music from the initial peaceful start to the song to the tormented sentiments that end it. The song is dedicated to Rimsky-Korsakov's wife, Nadezhda.

"About What in the Still of the Night" // "O chëm v tishi nochey" op. 40, no. 3

Pulsing eighth notes in the piano undergird this gentle nocturne in 6/8 time; Rimsky-Korsakov subtitled it “Elegy.” The voice sings long, sustained lines over the piano’s triplets, while the pianist’s right hand often charmingly echoes snatches of the vocal line. A repeated pattern of eighth/quarter/eighth/quarter notes in the voice helps keep the rhythmic impulse moving to the end of each phrase and provides the melody with a beautiful sweep. The song ends just as peacefully as it began. This setting should be compared to Cui’s op. 7, no. 2 which is described above on page 37.

“I Have Come to You This Morning” // “Ya prishel k tebe s privetom” op. 42, no. 2

This portrait of an excited lover is similar to the one in Verlaine’s poem “Green,” coming to greet his beloved with all the fullness of the natural world. The vocal line is set syllabically and composed with short note values to give the impression of the lover’s words tumbling out breathlessly. Rimsky-Korsakov cleverly illustrates the awakening dawn by writing the barest piano accompaniment at the beginning of the song (a single note in the bass and a clustered chord in the treble) that gradually becomes more expansive as the lover becomes more rapturous. Several large leaps to sustained high notes towards the end of the song increase the feeling of joyful exuberance.

“A Flight of Passing Clouds” // “Redeyet oblakov letuchaya gryada” op. 42, no. 3

A gorgeous, rhapsodic piece for high voice, this song’s vocal line has a wistful quality created by its frequent leaps to perfect intervals, mostly 4ths and 5ths. The melody also returns constantly to the tones F-sharp and C-sharp, giving it a sense of openness. The piano accompanies with harp-like ascending lines of sixteenth notes and

delicate ostinatos that avoid resolution. Most musicologists cite this song as among the finest in the lyrical style of Rimsky-Korsakov's late compositions.⁸⁶ Pushkin wrote the poem while in political exile in the Ukraine; the landscapes mentioned in the text describe the area around the town in which he was staying.⁸⁷

"The Octave" // "Oktava" op. 45, no. 3

Solemn eighth note triplets in the right hand of the piano and low octaves in the bass set the stage for this grand and meditative song on the "harmony of poetry" and music. The vocal line is very wide-ranging, sometimes covering an interval of a ninth in only three notes, but remains sustained and lyrical throughout. There is a thunderous climax on the word "sonorous" on a high A₅ as the rhythmic values lengthen out and the voice sings to a dignified finish on the tonic pitch.

"The Wave Billows, Laps and Splashes" // "Drobitsya, i pleshchet, i bryzzhet volna" op. 46, no. 1

An impetuous piano introduction of ascending and descending arpeggios in parallel motion vividly illustrates the waves of the sea that the poet addresses in this song. The voice enters on a high F₅ like a shout (and reiterates this gesture at the return of the "A" section), but is mostly written in brief phrases in the middle of the staff. A shortened restatement of the opening of the melodic line triumphantly finishes off the voice part and the piano's waves of arpeggios ascend a final time to the closing chords.

⁸⁶Abraham, "Russian Song," 23.

⁸⁷Belov, "Rimsky-Korsakov," IPA transcription/translation for "The Chain of Clouds is Turning Thin," [<http://www.russianartsong.com/Pushkin-Clouds.pdf>], accessed on May 13, 2013.

“Upas, Tree of Death” // “Anchar, drevo smerti” op. 49, no. 1 and “The Prophet” //
“Prorok” op. 49, no. 2

Both songs in this opus are lengthy, dramatic ballads for bass-baritone with poems by Pushkin, amounting to almost full-on operatic scenes. They were written for the bass F. I. Stravinsky, father of the composer; “Upas” is also dedicated to him and “The Prophet” to Stasov.⁸⁸ “The Prophet” displays the greater amount of musical variety and dramatic impulses which may explain why it appears on more recordings than “Upas.” It should be noted that both songs in this opus are not included on the CD edition of Rimsky-Korsakov’s *Complete Songs* issued by Le Chant du Monde in 1992.

“The Flower” // “Tsvetok zasokhshiy” op. 51, no. 3

The poet speaks of finding an old, dried flower in a book and is caught up in wondering about the circumstances surrounding its meaning and how it came to be there. This fascinating song stands out from among many others in part because it sounds so modern. Both the piano and voice parts feature a recurring melodic motive (A-B-G-sharp/B-A-C) that leaves the leading tone unresolved until the end of each stanza. This gesture creates a brooding feeling that nicely complements the text’s many unanswered questions. The vocal part begins in shorter declamatory phrases for the questions and gradually broadens into more lyrical phrases towards the end, when the piano reiterates the questioning motive before settling into an uneasy cadence.

“The Beauty” // “Krasavitsa” op. 51, no. 4

⁸⁸ Abraham, “Rimsky-Korsakov’s Songs,” 211.

This passionate hymn to one woman's beauty features luscious, drawn-out melodic lines for the voice over a resounding piano accompaniment. The vocal part, while often moving stepwise both in ascending and descending directions, can traverse an extensive range in the course of one breath line. A booming high A-flat brings this song to a rousing conclusion.

"The Inclement Day is Done" // "Nenastnyy den' potukh" op. 51, no. 5

This haunting song has operatic ambitions, alternating as it does between lyricism and actual recitative in moments of high dramatic tension. A strange and spiky melodic motive in the piano is taken up in the voice as the poet describes the gloom of night coming on. Simultaneously, a gentler and more peaceful night is descending upon a woman somewhere far away. At this change in imagery, the harmony subtly moves to major and the voice ascends into a slightly higher register. A sudden shift into bare recitative accompanies the poet's description of the woman walking alone. The eerie motive in the piano returns from the song's introduction and continues relentlessly, as the voice re-enters to give a further description of her sad and lonely state. At the moment of greatest emotion, the voice again breaks off into unaccompanied recitative to contrast the distant beloved's weeping with the speaker's disturbingly peaceful state. The voice finishes enigmatically, almost spoken, on the words, "But if..." and the piano responds by hammering out the unsettling melodic motive from before as it descends to the final cadence in the depths of the bass clef.

"The Nymph" // "Nimfa" op. 56, no. 1

While the poet Maikov's vision of a water nymph shares some similarities with the famous Lorelei, his creature is far more benign. This nymph has beautiful, flowing hair and sings a melancholy song that bewitches listening sailors just like her German cousin, but apparently lacks the intent to cause them harm. A lovely, shimmering piano part of waving sixteenths accompanies two modified strophes of big sweeping lines and sustained high notes in the voice. This song is designated in the score for soprano.

CHAPTER 4: RESOURCES ON RUSSIAN PRONUNCIATION AND DICTION FOR SINGING

Perhaps the largest barrier to English-speaking singers performing and teaching the songs of the Mighty Five is the Russian language itself. There is the foreignness of the Cyrillic alphabet to contend with and the fact that historical reforms to that alphabet in the early 1900's made certain elements of the texts that the Five set now obsolete in terms of the modern language.⁸⁹ There is a variety of regional accents within the language and different types of pronunciation styles.⁹⁰ Most importantly, there are marked differences between the pronunciation of the spoken language and the type of pronunciation developed for the "literary" Russian that is the basis for the lyric diction used by singers.⁹¹ Fortunately, as Russian vocal literature has started to become more widely known, there has been a concurrent scholarly effort to provide singers with the needed resources to tackle the challenges of the language. Essentially, these resources—both in traditional media like books and dissertations and newer media on the Internet—divide into two approaches, although many resources combine elements of both. The first approach uses IPA transcriptions of a song's text that a singer can learn by rote for the fastest path to performing a complete song in Russian. I will refer to these resources as "Fast-Track Guides." The second approach provides the singer with an extensive enough background in Russian lyric diction that he or she will eventually be able to make

⁸⁹Olin, *Singing in Russian*, 5.

⁹⁰Craig M. Grayson, "Russian Lyric Diction: A Practical Guide with Introduction and Annotations and a Bibliography with Annotations on Selected Sources" (Ph.D. diss., University of Washington, 2012), 63-64. At the time of this writing, Dr. Grayson's dissertation was not yet publically available. He generously provided a PDF copy of relevant sections of his document for my use.

⁹¹Ibid, 64-65.

personal transliterations, IPA transcriptions, and/or translations from the original Cyrillic song text. I will refer to these guides as “Independent Study Guides.” For various reasons, all of the guides have pros and cons that will be described in brief in their respective sections. As a caveat, the reader is strongly advised to keep in mind that I am neither an expert on the Russian language nor well-versed in the details of phonetics, linguistics or orthography, beyond the standard education in lyric diction and foreign languages that comes from academic vocal training. My exposure to singing in Russian is limited to preparing a set of Rachmaninov songs for recital that were coached under a native Russian speaker. Therefore, my comments should only be considered as helpful as the opinion of an average singer approaching these resources.

Fast-Track Guides: Richter, Piatak and Avrashov, Mills Bello, Belov

These resources, with the exception of Mills Bello’s dissertation, all include IPA transcriptions of the Russian text and word-for-word English translations. Each also includes a guide to understanding the IPA symbols used in its respective text, as there is some disagreement on how specific sounds in the Russian language should be represented in IPA. Some authors have arrived at a solution to this problem by inventing their own symbols which vary in their reading clarity and usability. Due to these authors’ different opinions on which of the various Russian dialects and pronunciation conventions are to be used in lyric diction, the reader is encouraged to compare and contrast multiple IPA transcriptions of a specific song and consult with a Russian diction coach. In addition, Craig M. Grayson’s forthcoming dissertation on Russian lyric diction

reviews each one of the above resources according to their strengths and weaknesses and provides an extensive discussion of their specific approach to the Russian language.⁹²

Laurence R. Richter's *Mussorgsky's Complete Songs Texts and Selected Nineteenth Century Russian Song Texts*

These two books are part of Richter's multi-volume series on the song texts of major Russian composers and are inexpensive, no-frills compendia. While extremely straightforward in their presentation, the major issue with these texts' usefulness is Richter's use of unfamiliar IPA symbols. Having worked and trained as an expert on Slavic languages,⁹³ he insists on using certain symbols that are more familiar to his colleagues in the field than the IPA that singers learn in standard diction courses. Thus, he uses [ž] instead of [ʒ] to represent the consonant sound like in the word "pleasure," the symbol [š] instead of [ʃ] like in "ship" and the symbol [c] instead of [ts] as in the German word "zu" as just a few examples.⁹⁴ Although having to learn another set of symbols or simply writing in the more familiar IPA over Richter's transcriptions is not an insurmountable obstacle to using his books, it is—at the very least—an annoyance. Grayson also cautions that since Richter adheres very strictly to the rules of a specific type of pronunciation, vocal performances based on his transcriptions may sound old-fashioned to a modern Russian speaker.⁹⁵ However, there may be times when this is a desired and appropriate artistic choice.

⁹²See note 85 for the full reference for Grayson's document.

⁹³Ronald Feldstein, "Laurence R. Richter," [http://www.indiana.edu/~deanfac/bios/2007/Richter07.pdf], accessed on May 16, 2013.

⁹⁴Richter, *Mussorgsky's Complete Song Texts*, xi. Grayson gives a comparison chart that shows all of Richter's symbols and their traditional IPA counterparts. Grayson, "Russian Lyric Diction," 34.

⁹⁵Grayson, "Russian Lyric Diction," 39.

Jean Piatak and Regina Avrashov's *Russian Songs and Arias: Phonetic Readings, Word-by Word Translations and a Concise Guide to Russian Diction*

Piatak and Avrashov's book has long been the go-to resource for preparing Russian language vocal literature since it was published in 1991⁹⁶ and includes about 150 texts. The authors use the standard IPA familiar to singers and also include several supplemental chapters on topics within Russian diction. However, as time has passed, the book has also been roundly criticized for confusing certain aspects of the spoken language with the lyric diction needed for singing as well as having errors in the IPA transcriptions.⁹⁷ Therefore, singers should approach this book with caution and again compare the transcriptions therein with others of the same song's text.

Rose Michelle Mills Bello's "Russian Songs and Arias: An American Singer's Glasnost"

Mills Bello's dissertation, while containing a collection of Russian song and aria texts, mostly consists of her program notes for two vocal recitals that featured the work of Russian composers. She does not use IPA in her transcriptions, instead relying on phonetic English spellings to guide pronunciation. This unfortunately makes her transcriptions overly simplistic at best and extremely vague at worst. Her work also does not compare favorably with Richter's or Belov's renderings of the same texts since they are missing many of the articulatory markings for Russian consonants.⁹⁸ Resources

⁹⁶Grayson, "Russian Lyric Diction," 39-40.

⁹⁷Grayson, Richter, and Emily Olin all reference issues in Piatak and Avrashov in their various publications. See for example in Grayson's dissertation (39-52), Richter, "Review of 'Russian Songs and Arias by Jean Piatak; Regina Avrashov,'" *The Slavic and East European Journal* 38, no.2, (Summer 1994): 401-404 [Accessed on January 14, 2013, from JSTOR], and Olin, *Singing in Russian*, 7.

⁹⁸Compare, for example, all three authors' transcriptions of Cui's "The Statue at Tsarskoe Selo." Richter, *Selected Nineteenth Century Song Texts*, 51. Belov, "Cui," <http://www.russianartsong.com/Pushkin-Statue.pdf>. Mills Bello, "An American Singer's Glasnost," 70.

published since this dissertation came out in 1998 have essentially superseded the work contained in it.

Anton Belov's <russianartsong.com>

Belov's work may be more familiar to readers through his publications of Russian opera libretti and aria anthologies, but he has created an extensive website that includes an expanded version of his diction guide from his print publications⁹⁹ and many IPA transcriptions of various composers' songs. Belov helpfully includes sound files on the diction guide page of the website to demonstrate the sounds of Russian vowels and consonants. His solution to some of the IPA issues mentioned above is to create his own symbols which I personally find difficult to clearly read at times. Nevertheless, Grayson considers Belov's work to be the current "gold standard" among the "Fast-Track Guides."¹⁰⁰ Visitors to the website can also request specific translations and IPA transcriptions for songs to be added by the administrator or schedule an online diction coaching delivered via Skype for a reasonable fee.¹⁰¹

Independent Study Guides: Olin, Sheil and Walters, Grayson

Emily Olin's *Singing in Russian: A Guide to Language and Performance*

Published in October 2012, this book is authored by a Yale School of Music lecturer who is a native Russian and based on the "Russian for Singers" course that Olin has taught since 1996.¹⁰² She includes the expected chapters on Russian vowels, consonants,

⁹⁹Grayson, "Russian Lyric Diction," 14.

¹⁰⁰Ibid, 16. See 6-16 for Grayson's specific critique of Belov's work.

¹⁰¹Belov, "Home page," <http://www.russianartsong.com/index.html>.

¹⁰²Olin, "Singing in Russian," back cover.

and even an introduction to basic Russian grammar, but her approach to diction will be most helpful to those who are aural learners and can successfully imitate the demonstrated sounds on the text's accompanying CD. Olin does not use IPA, vowel charts, or anatomical figures to describe the sounds of Russian, preferring instead to use English phonetics in her charts of vowels and consonants and some written instructions.¹⁰³ This is ostensibly so that the singer will become familiar with the Cyrillic alphabet and learn to match its letters with the appropriate sounds,¹⁰⁴ but I found some of her descriptions to be confusing. (Granted, I was unable to access a copy of the CD.) For example, for the sound of the hard consonant [l], Olin gives the English example words of "lamp," "letter," and "wool." Speaking those three words out loud makes it feel as though the [l] in "lamp" and "letter" are not physiologically articulated in the same way as the [l] in "wool"¹⁰⁵ and the subsequent exercises for the hard sound further muddy the water by again using example words that are articulated in different ways.¹⁰⁶ There is no further clarifying explanation. Still, Olin's book is the first comprehensive guide of its type to cover Russian diction extensively and includes short chapters on performing the Russian repertoire, plus essays from English and Russian musicians writing on the repertoire. She also puts forth the interesting idea that the music itself will dictate the proper pronunciation of the Russian text, although other scholars have yet to weigh in on the accuracy and broad application of this notion.

¹⁰³See for example Olin, *Singing in Russian*, 8 and 24.

¹⁰⁴Ibid, xi.

¹⁰⁵Ibid, 25.

¹⁰⁶Ibid, 27. This time, the words are "love" and "mall."

Richard F. Sheil's *A Singer's Manual of Foreign Language Dictions* with a chapter on Russian diction by Christine Walters McMasters (2004) and (2012)

Grayson describes the 2004 version of this book's chapter on Russian diction as "generally complete and easy to understand" but terribly marred with editing and proofing errors.¹⁰⁷ McMasters was able to correct the text and a 2012 version is now currently available,¹⁰⁸ but many libraries (including the one at my institution) have probably not yet received the updated version. Readers are encouraged to seek out the 2012 corrected version of this text and compare it with Grayson's criticisms when his dissertation becomes available.

Craig M. Grayson's "Russian Lyric Diction: A Practical Guide with Introduction and Annotations and a Bibliography with Annotations on Selected Sources"

Grayson's dissertation is intended to be a comprehensive and detailed guide to lyric diction in the Russian language that will give "singers the tools to prepare the pronunciation of Russian vocal pieces independently."¹⁰⁹ In the selections from the document that Dr. Grayson sent me, he included his second chapter which lays out the structure and rationale of the guide, helpfully defines a number of technical terms related to phonology, explains his choices for certain IPA conventions, and meticulously defends his outlook through copious citations. I found his descriptions generally clear and understandable. The lengthy document will also include multiple appendices with charts,

¹⁰⁷Grayson, "Russian Lyric Diction," 32.

¹⁰⁸Grayson to the author, April 28, 2013, "RE: Seeking information on your Russian lyric diction dissertation," personal email.

¹⁰⁹Grayson, "Abstract of 'Russian Lyric Diction,'" [https://digital.lib.washington.edu/researchworks/handle/1773/20548], accessed on May 16, 2013.

tables, and essays on issues in Russian lyric diction. A PDF document of the entire dissertation will be available online in Fall 2013 at the link in footnote 109 above.

A Note on Internet Tools

In conjunction with the guides described above, websites such as “The Lied, Art Song, and Choral Texts Archive”¹¹⁰ and Google Translate¹¹¹ can function as stop-gap measures to aid singers with decoding the Russian language, but are—of course—only as reliable as the often unknown people who entered the data these sites draw upon.

Although all the Russian song texts that appear on Recmusic.org are rendered in a Latin alphabet transliteration, users can also click a link that will show the original Cyrillic letters. Google Translate’s Russian-to-English translation features continue to become ever more useful. Users have the option of either using a virtual Cyrillic keyboard to enter characters or entering Latin alphabet letters which the site will automatically transliterate into Cyrillic. There are also options that allow the user to 1) hear the selected text spoken, 2) see an example usage of the text in a sentence, 3) see a phonetic transcription of the text and, 4) in certain cases, see synonyms of the word entered.

¹¹⁰[<http://www.recmusic.org/lieder/>], accessed May 16, 2013.

¹¹¹[<http://translate.google.com/?hl=en&tab=TT#ru/en/>], accessed May 16, 2013.

CHAPTER 5: CONCLUSION

In this document I have given an overview of selected solo vocal works of Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov—the “Mighty Five”—to facilitate additional study of these works and lead to their more frequent performance in recitals and on recordings. It is also apparent that there are many possibilities of further scholarly work into the solo vocal works of the Five. Although it may never be necessary to fully catalogue all of Cui’s songs, due to their varying quality, at the very least his Polish songs and French songs of Richepin await discovery and in-depth analysis. In addition, as singers study the newly released and forthcoming “independent” diction guides, it is expected that a larger percentage of the song texts of Balakirev, Cui, and Rimsky-Korsakov will become available, providing easier access to their songs.

It can only be guessed as to why many of the songs of the Five have been somewhat neglected in the history of vocal performance outside of Russia. Besides issues of the language, it is possible that the often instrumentally constructed melodies have been a turn-off to some singers who prefer the sweeping lyricism of Tchaikovsky and Rachmaninov. However, I expect that the descriptions in this document and especially listening to recordings of these works will reveal the multiple facets of their appeal. With the greater visibility of Russian singers, vocal works, and rising expectations of acquiring Russian language skills, it is hoped that the literature discussed in this guide will serve as a gateway into the repertoire for singers while still in their years of academic training.

APPENDIX A: TITLES OF BALAKIREV'S COMPLETE SONGS,
TRANSLITERATED AND IN ENGLISH TRANSLATION

This list is intended to aid those readers unfamiliar with the Cyrillic alphabet to identify individual works in published collections of Balakirev's complete songs. At the time when this document was written, the only sizable song collections available were entirely in Cyrillic. See the endnotes for the source of each transliteration and translation of an individual song's title.

VOLUME I

Twenty Romances, 1857-1865

1. Песня разбойника -- Pesnja razbojnika¹ -- **Brigand's Song**²
2. Обойми, поцелуй -- Obojmi, poceluj¹ -- **Embrace Me, Kiss Me**³
3. Баркарола -- Barkarola¹ -- **Barcarolle**¹
4. Колыбельная песня -- Kolybel'naya pesnya² -- **Cradle Song**²
 - a. Version of the song above in the key of A Major
5. Взошёл на небо -- Vzoshël na nebo² -- **The Bright Moon Has Risen**³
6. Когда беззаботно -- Kogda bezzabotno² -- **When Carefree**²
7. Рыцарь -- Rytsar'² -- **A Knight**⁴
8. Мне ли, молодцу -- Mne li, molodtsu² -- **Should I, A Brave Lad**⁵
9. Так и рвётся душа -- Tak i rvëtsya dusha² -- **My Soul is Bursting**⁴
 - a. Alternate version of the song above in 6/8 time signature
10. Приди ко мне -- Pridi ko mne² -- **Come to Me**⁴
11. Песня Селима -- Pesnya Selima² -- **Selim's Song**³

12. Веди меня, о ночь -- Vedi menya, o noch'² -- **Lead Me, O Night**²
13. еврейская мелодия -- Yevreyskaya melodiya² -- **Jewish Melody**²
 - a. Alternate version only has some slight changes in the piano's notation
14. Исступление -- Isstupleniye² -- **Frenzy**⁴
15. Отчего -- Otchego¹ -- **Why**²
16. Песня золотой рыбки -- Pesnya zolotoy rybki² -- **Song of the Golden Fish**³
17. Песнь старика -- Pesn' starika² -- **Song of the Old Man**²
18. Слышу ли голос твой -- Slyshu li golos tvoy² -- **Whenever I Hear Your Voice**³
19. Грузинская песня -- Gruzinskaya pesnya² -- **Georgian Song**²
 - a. Alternate version of the song above in B minor
20. Сон -- Son² -- **Dream**² (Poet: Mikhailov after Heine)

Three Forgotten Songs, 1855

1. Ты пленительной неги полна -- Ty plenitel'noy negi polna² -- **You Exude Captivating Sensuality**³
2. Звено -- Zveno¹ -- **The Link**⁵
3. Испанская песня -- Ispanskaya pesnya² -- **Spanish Song**³

VOLUME II

Ten Romances, 1895-1896

1. Над озером -- Nad ozerom¹ -- **Over the Lake**²
2. Пустыня -- Pustynya² -- **The Desert**³
3. Не пенится море -- Ne penitsya more² -- **The Sea Foams Not**⁵

4. Когда волнуется желтеющая нива -- Kogda volnuyetsya zhelteyushchaya niva² --
When Yellow Fields Wave⁵
5. Я любила его -- Ya lyubila yego² -- **I Loved Him⁵**
6. Сосна -- Sosna² -- **Pine⁵**
7. Ноктюрн -- Noktjurn¹ -- **Nocturne²**
8. Как наладили -- Kak naladili¹ -- **They Call Me Fool⁵**
9. Среди цветов -- Sredi tsvetov² -- **Amidst the Flowers³**
10. Догорает румяный закат -- Dogorayet rumyanyu zakat² -- **A Ruddy Sunset is
Fading⁵**

Romances, 1903-1904*

1. Запевка -- Zapevka² -- **A Russian Song⁴**
2. Сон -- Son² -- **Dream²** (Poet: Lermontov)
3. я пришел к тебе с приветом -- Ya prishel k tebe s privetom² -- **I Come to You with
Greeting²**
4. Взгляни, мой друг -- Vzgljani, moy drug² -- **Look, My Friend³**
5. Шепот, робкое дыханье -- Shepot, robkoye dykhan'ye² -- **Whisper, Timid
Breathing²**
6. Песня -- Pesnya² -- **Song²** (Poet: Lermontov)
7. Из-под таинственной холодной полумаски -- Iz-pod tainstvennoy kholodnoy
polumaski² -- **From Behind Your Mysterious, Cold Mask³**
8. Спи -- Spi¹ -- **Sleep²**

*Several sources on Balakirev's works (including the current article on the composer in *Grove Online*) list two other songs in this collection (Беззвездная полночь -- Bezzvezdnaya polnoch² -- **Starless Midnight**² and 7 ноября -- 7 noyabrya² -- **November 7th**²). However, neither the current printed collections of Balakirev's songs nor the Delos recording of Balakirev's complete romances includes these two songs. I have been unable to determine the reason for their omission.

Two Posthumous Songs, 1909

1. Заря -- Zarya² -- **Dawn**²
2. Утёс -- Utes² -- **The Cliff**²

¹Recmusic.org

²translate.google.com

³Laurence Richter's translation

⁴Anton Belov's translation

⁵Complete Songs of Balakirev, Delos CD

APPENDIX B: PARAMETERS FOR TESSITURA AND VOICE TYPE DESIGNATIONS IN THE SONG INDICES

Tessitura Parameters

In the appendices to follow, each song has been labeled with a tessitura of *high*, *medium*, or *low*. These designations were determined according to the following parameters:

High: The majority of the pitches of the vocal line lie at, or above, the middle of the song's pitch range.

Medium: The majority of the pitches of the vocal line are split about evenly between the upper and lower halves of the song's pitch range.

Low: The majority of the pitches of the vocal line lie at, or below, the middle of the song's pitch range.

Voice Type Parameters

Each song in the appendices has a suggested voice type of *high*, *medium*, *low* or a combination of types such as *medium to high*. Given the idiosyncratic nature of the songs of the Five, I felt that it would be too constraining to assign the traditional categories of soprano/mezzo-soprano/tenor/bass to this repertoire; preferring instead to suggest the broader categories above. The voice type indicated in each song's entry was based on a number of factors, including 1) the pitch range of the piece, 2) the tessitura, 3) the duration of pitches in the extreme parts of the range, 4) the overall tonal color of the song's melody and harmony, 5) the "thickness" of the piano accompaniment, and 6) the voice types of the singers who are heard on recordings of that particular song.

APPENDIX C: INDEX OF SONGS FOR TEACHING IN ALPHABETICAL ORDER
BY COMPOSER

Sample Entry and Key to Abbreviations

[Song Title in Cyrillic Alphabet] -- [Title in Latin Alphabet] -- [**Title in English**] (Poet)

Key	<i>According to song's key signature</i>
Tempo	<i>Tempo or expressive marking as given in the score</i>
Range	<i>Exact pitch range</i>
Tessitura	<i>Parameters as described in Appendix B</i>
Voice Type	<i>Parameters as described in Appendix B</i>
IPA Transcription	<i>If a phoneticized IPA transcription of this text exists, the name of the resource(s) will be listed</i>
Transliteration	<i>If a transliteration of the Cyrillic text into the Latin alphabet exists, the resource(s) will be listed</i>
Translation	<i>If an English translation of this text exists, the resource(s) will be listed. No differentiation will be made between whether an available translation is literal or idiomatic. In some resources, both types are available.</i>
Notes	<i>Any additional notes on the song (alternate versions, additional keys, etc.) will be documented here.</i>
Page in Document	<i>Page number in the main body of the document on which the song's description can be found</i>
For Teaching	<i>List of concepts of vocalization that can be taught in this song. See Chapter 1 of this document for a discussion on how these concepts were identified.</i>

Abbreviations for Transcription/Transliteration/Translation Resources

1. R/19th: Available in Laurence R. Richter's *Selected Nineteenth Century Russian Song Texts*
2. R/Muss: Available in Laurence R. Richter's *Mussorgsky's Complete Song Texts*
3. Belov: Available on Anton Belov's website <russianartsong.com>
4. Recmus: Available on the "Lied and Song Texts Page" website
<recmusic.org/lieder>. Note that the transliteration tables used on this site tend to render the glide sound as the letter "j" as opposed to the letter "y" present in many

of the transliterated titles listed below. For example, the Russian word for “song” is rendered by Google Translate as “pesnya” and by Recmus as “pesnja.”

Balakirev’s Songs

Среди цветов -- Sredi tsvetov -- **Amidst the Flowers** (I. Aksakov)

Key	B-flat minor
Tempo	Allegro moderato
Range	E-flat ₄ – F ₅
Tessitura	Medium
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
Page in Document	24
For Teaching	Dynamics, imposto, dexterity

Баркарола -- Barkarola -- **Barcarolle** (A. Arsenyev after Heine)

Key	B-flat minor
Tempo	Andantino
Range	E-flat ₄ – G ₅
Tessitura	Medium
Voice Type	Medium to High
IPA Transcription	
Transliteration	Recmus
Translation	Recmus
Notes	English translation is based on the original German text; although based on the same Heine poem, this setting of the text should not be confused with the text setting by Borodin as each composer set a different Russian translation
Page in Document	21
For Teaching	Imposto, range, registration, aggiustamento, dexterity

Колыбельная песня -- Kolybel’naya pesnya -- **Cradle Song** (A. Arsenyev)

Key	B-flat major
Tempo	Andantino
Range	F ₄ – F ₅
Tessitura	High
Voice Type	Medium to High

IPA Transcription	
Transliteration	Recmus
Translation	
Notes	Also published in A major
Page in Document	21
For Teaching	Dynamics, sostenuto, imposto, aggiustamento

Заря -- Zarya -- **Dawn** (A. Khomyakov)

Key	D-flat major
Tempo	Moderato
Range	A-flat ₃ – D-flat ₅
Tessitura	Medium
Voice Type	Low
IPA Transcription	
Transliteration	Recmus
Translation	
Notes	N/A
Page in Document	25
For Teaching	Imposto, range, registration, aggiustamento

Обойми, поцелуй -- Obojmi, poceluj -- **Embrace Me, Kiss Me** (A. Koltsov)

Key	C minor
Tempo	Allegretto agitato
Range	D ₄ – F ₅
Tessitura	Low
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	N/A
Page in Document	20
For Teaching	Dynamics, imposto, range, registration, aggiustamento, dexterity

Я любила его -- Ya lyubila yego -- **I Loved Him** (A. Koltsov)

Key	D-flat major
Tempo	Allegro passionato
Range	D-flat ₄ – G-flat ₅ (see note below)
Tessitura	Low
Voice Type	Medium to Low
IPA Transcription	
Transliteration	Recmus

Translation	
Notes	An <i>ossia</i> part provided in the score lowers the upper range of this piece to an E-flat ₅ , transliteration of this title on Recmusic is rendered as “Ja ljubila jego”
Page in Document	23
For Teaching	Dynamics, imposto, range, registration, aggiustamento, dexterity

Над озером -- Nad ozerom -- **Over the Lake** (A. Golenishchev-Kutuzov)

Key	C-sharp minor/D-flat major
Tempo	Allegretto
Range	C-sharp ₄ – F ₅
Tessitura	High
Voice Type	Medium
IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss, Recmus
Notes	Since Balakirev only changed one word in his setting of this text in comparison with Mussorgsky’s setting, the reader is directed to the IPA transcription of the Mussorgsky setting. See Recmusic.org for Balakirev’s alteration.
Page in Document	23
For Teaching	Dynamics, sostenuto, imposto, range, registration, aggiustamento

Сосна -- Sosna -- **Pine** (M. Lermontov after Heine)

Key	F-sharp minor
Tempo	Adagio
Range	C-sharp ₄ – F-sharp ₅
Tessitura	Low
Voice Type	Medium to Low
IPA Transcription	
Transliteration	Recmus
Translation	Recmus
Notes	Rimsky-Korsakov’s comparable setting is his op. 3, no. 1
Page in Document	24
For Teaching	Dynamics, imposto, range, registration, aggiustamento

Песня Селима -- Pesnya Selima -- **Selim’s Song** (M. Lermontov)

Key	G-sharp minor
Tempo	Allegretto
Range	C-sharp ₄ – D-sharp ₅
Tessitura	Medium
Voice Type	Medium to Low

IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	N/A
Page in Document	22
For Teaching	Dynamics, imposto, range, registration, aggiustamento

Слышу ли голос твой -- Slyshu li golos tvoy -- **Whenever I Hear Your Voice** (M. Lermontov)

Key	A-flat major
Tempo	Andantino
Range	C ₄ – F ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
Page in Document	22
For Teaching	Dynamics, sostenuto, imposto, aggiustamento

Ты пленительной неги полна -- Ty plenitel'noy negi polna -- **You Exude Captivating Sensuality** (A. Golovinsky)

Key	D major
Tempo	Allegretto
Range	C-sharp ₄ – F-sharp ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
Page in Document	24
For Teaching	Onset, imposto, range, registration, aggiustamento, dexterity

Borodin's Songs (All keys reference the medium high version of the songs.)

Арабская Мелодия -- Arabskaya Melodiya -- **Arabian Melody** (Borodin)

Key	G major
Tempo	Allegro passionato
Range	G ₄ – E ₅

Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
Page in Document	32
For Teaching	Dynamics, imposto, range, registration, aggiustamento, dexterity

Красавица рыбка -- Krasavitsa rybachka -- **Beautiful Fisherwoman** (D. Kropotkin after Heine)

Key	D major
Tempo	Allegro moderato
Range	C-sharp ₄ – E ₅
Tessitura	High
Voice Type	Medium
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Scored with cello; although based on the same Heine poem, this setting of the text should not be confused with the text setting by Balakirev as each composer set a different Russian translation
Page in Document	30
For Teaching	Imposto, registration, aggiustamento, dexterity

Фальшивая нота -- Fal'shyvaya nota -- **The False Note** (Borodin)

Key	D-flat major
Tempo	Andantino
Range	E-flat ₄ – F ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	N/A
Page in Document	31
For Teaching	Dynamics, onset, imposto, range, registration, aggiustamento

Чудный сад -- Chudnyy sad -- **The Magic Garden** (Borodin after G. Collin)

Key	E-flat major
Tempo	Andantino con moto
Range	E-flat ₄ – E-flat ₅

Tessitura	High
Voice Type	Medium
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
Page in Document	33
For Teaching	Dynamics, sostenuto, imposto, registration, aggiustamento

Отравы полны мои песни -- Otravy polny moi pesni -- **My Songs are Poisoned** (L. Mey after Heine)

Key	E-flat major
Tempo	Appassionato
Range	B-flat ₃ – F-sharp ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	N/A
Page in Document	32
For Teaching	Dynamics, imposto, range, registration, aggiustamento, dexterity

Морская Царевна -- Morskaya Tsarevna -- **The Sea Princess** (Borodin)

Key	F major
Tempo	Moderato
Range	C ₄ – F ₅
Tessitura	Medium
Voice Type	Medium
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	N/A
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For Teaching	Dynamics, imposto, range, registration

Спящая Княжна -- Spyashchaya Knyazhna -- **The Sleeping Princess** (Borodin)

Key	A-flat major
Tempo	Andantino
Range	D-flat ₄ – F ₅
Tessitura	Medium

Voice Type	Medium to Low
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
Page in Document	30
For Teaching	Dynamics, sostenuto, imposto, range, registration, aggiustamento

Cui's Songs

О чём в тиши ночей -- O chëm v tishi nochey -- **About What in the Still of the Night**
(A. Maikov)

Key	B-flat major
Tempo	Moderato
Range	D ₄ – E-flat ₅
Tessitura	High
Voice Type	Medium
IPA Transcription	R/19 th , Belov
Transliteration	Recmus
Translation	R/19 th , Belov, Recmus
Notes	Op. 7, no. 2 from <i>6 Romances</i> , title also translated into English as “What am I dreaming about,” compare to Rimsky-Korsakov’s op. 40, no. 3 setting
Page in Document	37
For Teaching	Onset, sostenuto, imposto, registration, aggiustamento

Христос воскрес -- Khristos voskres -- **Christ Has Risen** (Cui)

Key	D-flat major
Tempo	Andantino
Range	E-flat ₄ – G-flat ₅
Tessitura	Medium
Voice Type	Medium to High
IPA Transcription	
Transliteration	Recmus
Translation	
Notes	Op. 15, no. 6 from <i>13 Musical Pictures</i> ; contains an alternate line for the refrain that condenses the range to only an octave, this song should not be confused with op. 73, no. 2 which has the same title, but a different text
Page in Document	38
For Teaching	Dynamics, onset, sostenuto, imposto, range, registration, aggiustamento

Коснулась я цветка -- Kosnulas' ya tsvetka -- **I Touched the Flower** (V. Nemirovich-Danchenko)

Key	F-sharp minor
Tempo	Moderato
Range	E-sharp ₄ – G ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	Op. 49, no. 1 from 7 <i>Romances</i> , Richter states that the speaker of this text is female.
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For Teaching	Sostenuto, imposto, range, registration, aggiustamento

Смеркалось -- Smerkalos' -- **It Was Growing Dark** (A. Tolstoy)

Key	F-sharp major (original key)
Tempo	Andantino
Range	B-sharp ₃ – E-sharp ₅
Tessitura	Medium
Voice Type	Medium
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Op. 10, no. 3 from 6 <i>Romances</i> ; versions of this song also exist in A-flat and A major for higher voices, older English editions of this song render the title as “Mirage” and “Dusk Fallen”
Page in Document	38
For Teaching	Dynamics, sostenuto, imposto, range, registration, aggiustamento

Недавно, обольщен -- Nedavno, obol'shchen -- **Recently, Seduced** (A. Pushkin)

Key	D major
Tempo	Moderato, sempre ad libitum
Range	F-sharp ₄ – G ₅
Tessitura	High
Voice Type	High
IPA Transcription	Belov
Transliteration	Recmus
Translation	Belov
Notes	Op. 5, no. 3 from 6 <i>Romances</i> ; Pushkin's title for the poem is Сновиденье/ Snoviden'ye/Dream which is the title Belov lists it

	under, Cui also set this song in French translation with the title “Naguère un songe”
Page in Document	37
For Teaching	Dynamics, sostenuto, imposto, range, registration, aggiustamento

Царскосельская статуя -- Tsarskosel'kaya statuya -- **The Statue at Tsarskoe Selo** (A. Pushkin)

Key	D-flat major
Tempo	Andantino
Range	D-flat ₄ – E-flat ₅
Tessitura	Low
Voice Type	Medium to Low
IPA Transcription	R/19 th , Belov
Transliteration	Recmus
Translation	R/19 th , Belov, Recmus
Notes	Op. 57, no. 17 from <i>25 Poems by Pushkin</i> , French title is “La statue de Tsarkoïé-selo”
Page in Document	40
For Teaching	Dynamics, onset, sostenuto, imposto, range, aggiustamento

Желание -- Zhelaniye -- **Yearning** (A. Pushkin)

Key	B-flat minor
Tempo	Andante
Range	E ₄ – A-flat ₅
Tessitura	Medium
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	Op. 57, no. 25 from <i>25 Poems by Pushkin</i> ; title also rendered in English as “Desire,” in French as “La désir,” and in German as “Der Wunsch”
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For Teaching	Dynamics, onset, sostenuto, imposto, range, registration, aggiustamento

Ты и вы -- Ty i vy -- **You and Thou** (A. Pushkin)

Key	B major
Tempo	Moderato, poco ad libitum
Range	D-sharp ₄ – G-sharp ₅
Tessitura	Medium
Voice Type	High

IPA Transcription	R/19 th , Belov
Transliteration	Recmus
Translation	R/19 th , Belov, Recmus
Notes	Op. 57, no. 11 from <i>25 Poems by Pushkin</i> , French title is “Tu et Vous”
Page in Document	39
For Teaching	Onset, imposto, range, registration, aggiustamento, dexterity

Mussorgsky's Songs

Спесь -- Spes' -- **Arrogance** (A. Tolstoy)

Key	F major
Tempo	Marziale. Pomposo
Range	C ₄ – D ₅
Tessitura	Medium
Voice Type	Medium to Low
IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss
Notes	Compare with Borodin's version
Page in Document	49
For Teaching	Imposto, range, registration, dexterity

Вечерняя песенка -- Vechernyaya pesenka -- **Evening Song** (A. Pleshcheyev)

Key	D major
Tempo	Moderato
Range	A ₄ – E ₅
Tessitura	Low
Voice Type	Medium to High
IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss
Notes	N/A
Page in Document	49
For Teaching	Dynamics, sostenuto, imposto, registration

По грибы -- Po griby -- **Gathering Mushrooms** (L. Mey)

Key	D major
Tempo	Tranquillo--non accelerando
Range	D ₄ – D ₅
Tessitura	High

Voice Type	Medium to Low
IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss
Notes	Richter states that the speaker of this text is female
Page in Document	48
For Teaching	Dynamics, imposto, registration, aggiustamento, dexterity

Еврейская песня -- Yevreyskaya pesnya -- **Jewish Song** (L. Mey after the Biblical "Song of Solomon")

Key	G-sharp minor
Tempo	Andante non troppo, con passione
Range	D ₄ – F-sharp ₅
Tessitura	Medium
Voice Type	Medium
IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss
Notes	N/A
Page in Document	48
For Teaching	Dynamics, sostenuto, imposto, range, registration, aggiustamento

Листья шумели уныло -- List'ya shumeli unylo -- **The Leaves Rustled Sadly** (A. Pleshcheyev)

Key	B-flat minor
Tempo	Adagio
Range	C ₃ – C ₄
Tessitura	Medium
Voice Type	Medium to Low (Male)
IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss, Recmus
Notes	The vocal line is written in the bass clef
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For Teaching	Sostenuto, imposto, range

Детская песенка -- Detskaya pesenka -- **A Little Song for Children** (L. Mey)

Key	Tonal center around E
Tempo	Andantino, tranquillo
Range	C-sharp ₄ – F-sharp ₅
Tessitura	High
Voice Type	High

IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss, Recmus
Notes	The more commonly performed version of this song is the 2 nd version listed in most scores. There are fewer changes of meter in the 2 nd version in comparison to the first.
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For Teaching	Dynamics, sostenuto, imposto, range, registration, aggiustamento

Рассеивается, расступается -- Rassevayetsya, rassstupayetsya -- **Now Disperses and Withdraws** (A. Tolstoy)

Key	F minor
Tempo	Andante, ma non troppo. Energico.
Range	C ₄ – F ₅
Tessitura	Medium
Voice Type	Medium to High
IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss
Notes	N/A
Page in Document	50
For Teaching	Dynamics, range, registration, aggiustamento

Странник -- Strannik -- **The Pilgrim** (A. Pleshcheyev after Rückert)

Key	D major
Tempo	Poco adagio
Range	F-sharp ₄ – F-sharp ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss
Notes	N/A
Page in Document	50
For Teaching	Sostenuto, imposto, registration, aggiustamento

Молитва -- Molitva -- **Prayer** (M. Lermontov)

Key	B-flat minor
Tempo	Andante
Range	D ₄ – F ₅
Tessitura	High
Voice Type	Medium to High

IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss, Recmus
Notes	N/A
Page in Document	47
For Teaching	Sostenuto, imposto, range, registration, aggiustamento

Что вам слова любви -- Chto vam slova lyubvi -- **What Are Words of Love to You?**
(A. Ammosov)

Key	D minor
Tempo	Agitato
Range	C-sharp ₄ – E ₅
Tessitura	High
Voice Type	Medium to Low
IPA Transcription	R/Muss
Transliteration	Recmus
Translation	R/Muss, Recmus
Notes	N/A
Page in Document	47
For Teaching	Dynamics, sostenuto, imposto, range, registration, aggiustamento, dexterity

Где ты звездочка -- Gde ty zvėzdochka -- **Where Are You, My Little Star?** (N. Grekov)

Key	F-sharp minor
Tempo	Adagio
Range	D ₄ – F-sharp ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/Muss, Belov
Transliteration	Recmus
Translation	R/Muss, Belov, Recmus
Notes	Sometimes listed under the title “Rustic Song.” The “first” version of this song listed in most scores is technically the second version, according to the composer’s article in <i>Grove Online</i> . The original first version (which was orchestrated not long after its composition) does not contain the vocal ornaments and figuration in the voice part that make the true second version generally more interesting to the average singer.
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For Teaching	Dynamics, sostenuto, imposto, range, registration, aggiustamento, dexterity

Rimsky-Korsakov's Songs

Колыбельная песня -- Kolybel'naya pesnya -- **Cradle Song** (L. Mey)

Key	D-flat major
Tempo	Moderato e tranquillo
Range	E-flat ₄ – F ₅
Tessitura	Medium
Voice Type	Medium to High
IPA Transcription	
Transliteration	Recmus
Translation	Recmus
Notes	Op. 2, no. 3
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For Teaching	Dynamics, sostenuto, imposto, range, registration

На холмах Грузии -- Na kholmakh Gruzii -- **In the Hills of Georgia** (A. Pushkin)

Key	C-sharp minor
Tempo	Moderato
Range	D-sharp ₄ – F-sharp ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	Op. 3, no. 4
Page in Document	55
For Teaching	Dynamics, imposto, registration, aggiustamento

Не ветер вея с высоты -- Ne veter vey a s vysoty -- **It's Not the Wind, Wafting From on High** (A. Tolstoy)

Key	F major
Tempo	Moderato
Range	E ₄ – G ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Op. 43, no. 2 from the cycle Весной/Vesnoy/ <i>Spring</i>
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For Teaching	Dynamics, sostenuto, imposto, range, registration, aggiustamento

Звонче жаворонка пенье -- Zvonche zhavoronka pen'ye -- **The Lark's Song is Brighter** (A. Tolstoy)

Key	E major
Tempo	Allegro
Range	D-sharp ₄ – G-sharp ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Op. 43, no. 1 from Весной/Vesnoy/ <i>Spring</i> , Recmus incorrectly lists this song under the same title as the cycle's title
Page in Document	56
For Teaching	Imposto, range, registration, aggiustamento, dexterity

Мой голос для тебя и ласковый и томный -- Moy golos dlya tebya i laskovyy i tomnyy -- **My Voice to You Seems Sweet** (A. Pushkin)

Key	D-flat major
Tempo	Moderato assai
Range	E-flat ₄ – F ₅
Tessitura	Low
Voice Type	Medium
IPA Transcription	Belov
Transliteration	Recmus
Translation	Belov
Notes	Op. 7, no. 1, also known under Pushkin's original title Ночь/Noch'/Night
Page in Document	56
For Teaching	Sostenuto, imposto, registration, aggiustamento

Пленившись розой соловей -- Plenivshis' rozoy solovey -- **The Nightingale, Enamored of the Rose** (A. Koltsov)

Key	F-sharp minor
Tempo	Moderato
Range	F-sharp ₄ – F-sharp ₅
Tessitura	Medium
Voice Type	High
IPA Transcription	R/19 th , Belov
Transliteration	Recmus
Translation	R/19 th , Belov, Recmus
Notes	Op. 2, no. 2, also known under the titles Восточная романтика/Vostochnaya romantika/Eastern Romance and Соловей/Solovey/Nightingale

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For Teaching	Dynamics, sostenuto, imposto, registration

Южная Ночь -- Yuzhnaya Noch' -- **Southern Night** (N. Shcherbina)

Key	B minor
Tempo	Allegro
Range	D-sharp ₄ – F-sharp ₅
Tessitura	Low
Voice Type	Medium
IPA Transcription	Belov
Transliteration	Recmus
Translation	Belov
Notes	Op. 3, no. 2
Page in Document	54
For Teaching	Dynamics, onset, imposto, registration, aggiustamento

Что в имени тебе моем -- Chto v imeni tebe moyem -- **What is My Name to You?** (A. Pushkin)

Key	G-flat major
Tempo	Moderato
Range	E-flat ₄ – G-flat ₅
Tessitura	Medium
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Op. 4, no. 1
Page in Document	55
For Teaching	Imposto, range, registration, aggiustamento

APPENDIX D: INDEX OF SONGS FOR ADVANCED PERFORMERS IN
ALPHABETIC ORDER BY COMPOSER

Sample Entry and Key to Abbreviations

[Song Title in Cyrillic Alphabet] -- [Title in Latin Alphabet] -- [Title in English] (Poet)	
Key	<i>According to song's key signature</i>
Tempo	<i>Tempo or expressive marking as given in the score</i>
Range	<i>Exact pitch range</i>
Tessitura	<i>Parameters as described in Appendix B</i>
Voice Type	<i>Parameters as described in Appendix B</i>
IPA Transcription	<i>If a phoneticized IPA transcription of this text exists, the name of the resource(s) will be listed</i>
Transliteration	<i>If a transliteration of the Cyrillic text into the Latin alphabet exists, the resource(s) will be listed</i>
Translation	<i>If an English translation of this text exists, the resource(s) will be listed. No differentiation will be made between whether an available translation is literal or idiomatic. In some resources, both types are available.</i>
Notes	<i>Any additional notes on the song (alternate versions, additional keys, etc.) will be documented here.</i>
Page in Document	<i>Page number in the main body of the document on which the song's description can be found</i>

Abbreviations for Transcription/Transliteration/Translation Resources

1. R/19th: Available in Laurence R. Richter's *Selected Nineteenth Century Russian Song Texts*
2. R/Muss: Available in Laurence R. Richter's *Mussorgsky's Complete Song Texts*
3. Belov: Available on Anton Belov's website < russianartsong.com >
4. Recmus: Available on the "Lied and Song Texts Page" website

<recmusic.org/lieder>. Note that the transliteration tables used on this site tend to render the glide sound as the letter "j" as opposed to the letter "y" present in many of the transliterated titles listed below. For example, the Russian word for "song" is rendered by Google Translate as "pesnya" and by Recmus as "pesnja."

Balakirev's Songs

Взошёл на небо -- Vzoshël na nebo -- **The Bright Moon Has Risen** (M. Yatsevich)

Key	D-flat major
Tempo	Andantino
Range	F ₄ – A-flat ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
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Приди ко мне -- Pridi ko mne -- **Come to Me** (A. Koltsov)

Key	G-flat major
Tempo	Andante
Range	D-flat ₄ – G-flat ₅
Tessitura	Medium
Voice Type	Medium
IPA Transcription	Belov
Transliteration	Recmus
Translation	Belov, Recmus
Notes	If the <i>ossia</i> part is taken at the climax of the song, the highest note in the range lowers to a brief F ₅
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Пустыня -- Pustynya -- **The Desert** (A. Zhemchuzhnikov)

Key	C-sharp minor
Tempo	Assai lento marziale
Range	C-sharp ₄ – E ₅
Tessitura	Medium
Voice Type	Medium to Low
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
Page in Document	27

Из-под таинственной холодной полумаски -- Iz-pod tainstvennoy kholodnoy polumaski -- **From Behind Your Mysterious, Cold Mask** (M. Lermontov)

Key	B major
Tempo	Moderato
Range	D ₄ – F-sharp ₅
Tessitura	Low
Voice Type	Medium
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
Page in Document	28

Грузинская песня -- Gruzinskaya pesnya -- **Georgian Song** (A. Pushkin)

Key	B-flat minor
Tempo	Andantino
Range	E-flat ₄ – A-flat ₅
Tessitura	High
Voice Type	High
IPA Transcription	Belov
Transliteration	Recmus
Translation	Belov, Recmus
Notes	Also set by the composer in B minor and later orchestrated, this song is also known under the title Не пой красавица при мне/Ne poy krasavitsa pri mne/"Oh, never sing to me again"
Page in Document	27

Взгляни, мой друг -- Vzglyani, moy drug -- **Look, My Friend** (V. Krasov)

Key	D major
Tempo	Allegro passionato
Range	B ₃ – F-sharp ₅
Tessitura	High
Voice Type	Medium
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
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Песня золотой рыбки -- Pesnya zolotoy rybki -- **Song of the Golden Fish** (M. Lermontov)

Key	D major
Tempo	Andantino
Range	C ₄ – A ₅

Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	N/A
Page in Document	26

Испанская песня -- Ispanskaya pesnya -- **Spanish Song** (M. Mikhailov)

Key	F minor/F major
Tempo	Allegretto scherzando
Range	E ₄ – A ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
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Borodin's Songs (All keys reference the medium high version of the songs.)

Спесь -- Spes' -- **Arrogance** (A. Tolstoy)

Key	G major
Tempo	Allegro moderato, marciale
Range	C ₄ – G ₅
Tessitura	Medium
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
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Для берегов отчизны дальной -- Dlya beregov otchizny dal'noy -- **For the Shores of Your Far Homeland** (A. Pushkin)

Key	D minor
Tempo	Andante con moto
Range	C ₄ – G ₅

Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th , Belov
Transliteration	Recmus
Translation	R/19 th , Belov, Recmus
Notes	N/A
Page in Document	35

Из слѣз моих -- Iz slěz moikh -- **From My Tears** (L. Mey after Heine)

Key	D major
Tempo	Allegretto
Range	E ₄ – F-sharp ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	N/A
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У людей то в дому -- U lyudey to v domu -- **The Haves at Home** (N. Nekrasov)

Key	G major
Tempo	Allegretto
Range	B-flat ₃ – G ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A
Page in Document	35

Mope -- More -- **The Sea** (Borodin)

Key	G-sharp minor
Tempo	Allegro tempestoso
Range	D-flat ₄ – G-sharp ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus

Translation	R/19 th
Notes	N/A
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Песня тёмного леса -- Pesnya tёмnogo lesa -- **Song of the Dark Forest** (Borodin)

Key	A minor
Tempo	Molto moderato e pesante
Range	D ₄ – A-flat ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Subtitled Старая песня/Staraya pesnya/"Old Song," both Belov and Recmus incorrectly attribute the source of this text to folk poetry when it is Borodin's own poetic composition
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Cui's Songs

Болеро -- **Bolero** (Anonymous)

Key	G-sharp minor
Tempo	Allegretto
Range	B-sharp ₃ – E-flat ₆
Tessitura	High
Voice Type	Soprano
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	Op. 17, scores exist with both piano and orchestral accompaniment
Page in Document	41

Сожжённое письмо -- Sozhzhënnoye pis'mo -- **The Burnt Letter** (A. Pushkin)

Key	D minor
Tempo	Allegretto
Range	E ₄ – A ₅
Tessitura	Medium
Voice Type	High
IPA Transcription	R/19 th

Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	Op. 33, no. 4 from <i>7 Poems by Pushkin and Lermontov</i> , also published in C minor
Page in Document	42

Я вас любил -- Ya vas lyubil -- **I Loved You** (A. Pushkin)

Key	C major
Tempo	Andante
Range	C ₄ – G ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th , Belov
Transliteration	Recmus
Translation	R/19 th , Belov, Recmus
Notes	Op. 33, no. 3 from <i>7 Poems by Pushkin and Lermontov</i> ; this song is also published in D-flat. The C major version is most readily available from Recital Publications No.1437 (<i>Douze Mélodies</i>) which is a reprint of an 1894 Paris edition. Note that the French translation (“Je vous aimais”) in this score is not by Cui. Bizarrely, there are 2 different French translations of the text back-to-back in this volume, making the song appear to be 4 pages long; there should be a double bar at the cadence on the bottom of the second page.
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Я помню вечер -- Ya pomnyu vecher -- **I Remember the Evening** (A. Zhandr)

Key	F major
Tempo	Allegretto con moto. Animato.
Range	C ₄ – A ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	Also published in a transposition to F-sharp major. This song does not have an opus number, although it has had several incorrectly appended to it. Alternate titles include: “How clearly I recall the night,” Je me souviens du soir,” and “Ich denk daran.”
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Здесь сирень так быстро увядает -- Zdes' siren' tak bystro uvyadayet -- **Lilacs Fade Quickly Here** (R. Sully-Prudhomme)

Key	C-sharp minor
Tempo	Andante non troppo
Range	C-sharp ₄ – G-sharp ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	Op. 54, no. 5 from <i>5 Mélodies</i> , song is often recorded under the French title “Ici-bas” or under a variation on the English title above
Page in Document	42

Mussorgsky's Songs

Козёл -- Kozël -- **The Billy-Goat** (Mussorgsky)

Key	A major
Tempo	Allegro
Range	B-sharp ₃ – E ₅
Tessitura	High
Voice Type	Medium to Low
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th , Recmus
Notes	Also known under the title Светская сказочка/Svetskaya skazochka/”A High-Society Fairy Tale”
Page in Document	51

По-над Доном сад цветёт -- Po-nad Donom sad tsvetët -- **Down Along the Don a Garden Blooms** (A. Koltsov)

Key	F major
Tempo	Andantino
Range	C ₄ – F ₅
Tessitura	Medium
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	N/A

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Светик Савишна -- Svetik Savishna -- **Light of My Life, Savishna** (Mussorgsky)

Key	C major
Tempo	Allegro
Range	C ₃ – E ₄
Tessitura	High
Voice Type	Medium to Low (Male)
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	The vocal part is written in the bass clef
Page in Document	51

Горними тихо летела душа небесами -- Gornimi tikho letela dusha nebesami -- **The Soul Flew Quietly through the Celestial Heights** (A. Tolstoy)

Key	E-flat major
Tempo	Sostenuto. Lamentoso. Mistico. Quasi recitando, ma cantando
Range	E-flat ₄ – E-flat ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Also known under the title “Softly the Spirit Flew Up to Heaven,” this text was also set by Rimsky-Korsakov as his op. 27, no. 1
Page in Document	52

Rimsky-Korsakov’s Songs

О чём в тиши ночей -- O chëm v tishi nochey -- **About What in the Still of the Night** (A. Maikov)

Key	B-flat major
Tempo	Larghetto
Range	D ₄ – F ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th , Belov

Transliteration	Recmus
Translation	R/19 th , Belov, Recmus
Notes	Op. 40, no. 3, title also translated into English as “What am I dreaming about”
Page in Document	57

Редет облаков летучая гряда -- Redeyet oblakov letuchaya gryada -- **A Flight of Passing Clouds** (A. Pushkin)

Key	B minor
Tempo	Largo
Range	E ₄ – A ₅
Tessitura	Medium
Voice Type	High
IPA Transcription	R/19 th , Belov
Transliteration	Recmus
Translation	R/19 th , Belov, Recmus
Notes	Op. 42, no. 3, also known under the title “The Chain of Clouds is Turning Thin” or other permutations
Page in Document	58

Красавица -- Krasavitsa -- **The Beauty** (A. Pushkin)

Key	A-flat major
Tempo	Andante
Range	E ₄ – A-flat ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Op. 51, no. 4
Page in Document	60

Цветок засохший -- Tsvetok zasokhshiy -- **The Flower** (A. Pushkin)

Key	A minor
Tempo	Andante
Range	F-sharp ₄ – G ₅
Tessitura	Medium
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus

Translation	R/19 th
Notes	Op. 51, no. 3, Recmusic transliterates the first word of this title as “Cvetok”
Page in Document	60

Я пришел к тебе с приветом -- Ya prishel k tebe s privetom -- **I Have Come to You This Morning** (A. Fet)

Key	C major
Tempo	Allegretto
Range	E ₄ – A ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Op. 42, no. 2
Page in Document	58

Ненастный день потух -- Nenastnyy den' potukh -- **The Inclement Day is Done** (A. Pushkin)

Key	C-sharp minor
Tempo	Lento
Range	C-sharp ₄ – F-sharp ₅
Tessitura	Medium
Voice Type	Medium
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Op. 51, no. 5
Page in Document	61

Нимфа -- Nimfa -- **The Nymph** (A. Maikov)

Key	E major
Tempo	Andante
Range	E ₄ – A ₅
Tessitura	Medium
Voice Type	High
IPA Transcription	R/19 th , Belov
Transliteration	Recmus
Translation	R/19 th , Belov
Notes	Op. 56, no. 1

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Октава -- Oktava -- **The Octave** (A. Maikov)

Key	F major
Tempo	Largo
Range	E ₄ – A ₅
Tessitura	High
Voice Type	High
IPA Transcription	R/19 th , Belov
Transliteration	Recmus
Translation	R/19 th , Belov
Notes	Op. 45, no. 3 from <i>To the Poet</i>
Page in Document	59

Пророк -- Prorok -- **The Prophet** (A. Pushkin)

Key	C major
Tempo	Andante
Range	G ₂ – E ₄
Tessitura	High
Voice Type	Medium to Low (Male)
IPA Transcription	R/19 th , Belov
Transliteration	Recmus
Translation	R/19 th , Belov
Notes	Op. 49, no. 2, voice part is written in the bass clef
Page in Document	60

На нивы желтые нисходит тишина -- Na nivы zheltyye niskhodit tishina -- **Silence Descends on the Yellow Fields** (A. Tolstoy)

Key	D minor
Tempo	Andante
Range	C ₄ – F ₅
Tessitura	Medium
Voice Type	Medium
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Op. 39, no. 3
Page in Document	57

Анчар - древо смерти – Anchar, drevo smerti -- **Upas, Tree of Death** (A. Pushkin)

Key	C minor
Tempo	Moderato assai
Range	F-sharp ₂ – E-flat ₄
Tessitura	High
Voice Type	Medium to Low (Male)
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Op. 49, no. 1, voice part is written in the bass clef
Page in Document	60

Дробится, и плещет, и брызжет волна -- Drobitsya, i pleshchet, i bryzzhet volna -- **The Wave Billows, Laps and Splashes** (A. Tolstoy)

Key	D-flat major
Tempo	Maestoso alla breve
Range	B-sharp ₃ – F ₅
Tessitura	High
Voice Type	Medium to High
IPA Transcription	R/19 th
Transliteration	Recmus
Translation	R/19 th
Notes	Op. 46, no. 1 from <i>By the Sea</i> , Recmusic incorrectly lists this song under the same title as the cycle (У моря/U morya)
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